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ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.—NOTICE TO ARTISTS.
All works of Painting, Sculpture, or Architecture intended for the exhibition at the ROYAL ACADEMY must be sent in on MONDAY the 5th, or by six o'clock in the Evening of the 4th of April next, after which time no work can be received; nor can any works be received which have not been publicly exhibited.

The other Regulations necessary to be observed may be obtained at the Royal Academy.
JOHN PRESCOTT KNIGHT, R.A. Sec. of the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package which may be forwarded by carriers.
The prices of works to be disposed of may be communicated to the Secretary.

NOTICE TO ARTISTS.
THE NATIONAL INSTITUTION for the EXHIBITION of MODERN ART.—The Members of the Association are informed that, in consequence of the New Gallery not being quite complete, the time for RECEIVING the Works has been POSTPONED until MONDAY, the 25th, and TUESDAY, the 26th inst., on which days they must positively be delivered at the Galleries, 316, Regent-street.

BELL SMITH, Hon. Sec.
No. 1, Finsbury-street, Bedford-square, March 1, 1850.
HAKLUYT SOCIETY.—THE ANNUAL GENERAL MEETING of this Society WILL BE HELD at 34, St. Martin's-lane, on THURSDAY, the 7th of March, at 6 o'clock.

MISS WILSON, daughter of the Scottish Vocalist, begs to announce that she gives LESSONS on the PIANOFORTE and in BALLAD-SINGING.
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47, Gower-street, March 1850.

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History of Spanish Literature. By George Ticknor. 3 vols. Murray.

During the last twenty years our American cousins seem to have found an ever-growing interest in the history and letters of Spain. Of this tendency one principal cause has doubtless been the wish to claim a property in the fame of Columbus; in pursuit of whom their eyes were attracted to the land of his adoption,—that “*Castilla y Leon*,” for which, as his epitaph justly boasts, “he found a New World.”

The connexion, indeed, between that great discoverer and a territory no part of which he ever saw* is not of the closest kind. In principle, but little straining would be required to establish a similar relation between Alexander the Great and the possessions of the East India Company. But we are loth to criticize the desire of claiming kindred with an illustrious name;—especially as this feeling, common to all nations, must be peculiarly seductive to cultivated and thoughtful minds in a people which owns no remote past of any kind on the soil it now occupies. On the contrary, our friends beyond the Atlantic may be congratulated on any faith which can lead to such studies as have produced the pleasant books of Irving and Prescott’s valuable Histories. In the same rank with the latter, as entitled to a character of permanent authority, may be placed Mr. Ticknor’s ‘History of Spanish Literature;’ of which—so far as the limited space of a few columns will permit—we have now to give some account.

It may first be stated that, as regards the collection and description of materials for a Literary History of Spain, this is by far the most complete work that has hitherto appeared in any language. Spain herself has no comprehensive account of the whole body of her own literature.† Her chief performance of this class—by Nicolas Antonio—a dictionary of authors, comes down no further than the year 1684. In the department of poetry, she possesses not a few special collections and treatises, more or less complete, like those of Sedaño, Huerta and Sanchez. The slight essay by Velasquez is confined to the same subject; as also is the more important fragment left unfinished by Sarmiento. But a general survey of Castilian poetry and eloquence has yet to be undertaken as a national performance.

Of the foreign historians, neither André nor Hallam could afford to any single language so much attention as would be required for a complete view of all its productions. The former writer, too, although a Spaniard, was unacquainted with many records of the dawn of Spanish letters which later industry has brought to light. The latter, whose notices are chiefly confined to the salient points of his subject, admits his obligations to Bouterwek in reference to them.

Simondi’s Essay is agreeably written:—but his point of view was too thoroughly French to give a true picture of a region foreign to his sympathies; besides which, he pretends to no more, either of completeness or of detail, than was required for his original design—of a lecture, namely, to a class of young ladies in Geneva.

* Note also that Cabot is now pretty well proved to have discovered Labrador, on a voyage from England, in 1497; while Columbus did not land on the South American Continent even (at Paria) until the following year.

† There is now, indeed, a Spanish translation of Bouterwek, much improved by the addition of valuable notes and corrections; but this of course cannot be counted as an original production of her own.

Bouterwek, in fine, is still the only author* who has done anything that can be compared with Mr. Ticknor’s labours. In one respect, to be noticed hereafter, the former may deserve higher praise than his successor, besides that of having been the first to open the way for all following historians. But he had not the advantage of that exact and copious knowledge of the rare and curious, in books and manuscript relics of Spanish letters, with which the study and liberal expense of a thirty years’ pursuit, added to the benefit of modern discoveries, have enriched Mr. Ticknor’s volumes. As a repertory of Castilian books and writers, Bouterwek’s able treatise falls very far short of the completeness of Mr. Ticknor’s. In this respect, indeed, it seems unlikely that any future writer will find much to add to the materials collected with such diligence and success by the latter.

In fulness, we say, of matter,—in the precision of its antiquarian and bibliographical notices,—in all that can be gained by a careful study of everything that has been written in Castilian,—these volumes fulfil the strictest requisitions of the task undertaken. We find the author conversant with all parts of his ground; and untiring in the diligence with which he has scrutinized its remotest corners, as well as its more inviting eminences. Thus, we can have the pleasure of sincerely praising his work, as the sound and mature fruit of studies in which nothing has been overlooked that willing industry could do to render the performance perfect. In Castilian literature, many of its remains being of extreme rarity, this result, as we have observed, could not have been accomplished without many favourable opportunities, and a liberal expenditure of money as well as of time,—neither of which can have been spared by Mr. Ticknor in his favourite researches. But his knowledge is by no means exclusively confined to this particular field. We find him well acquainted with European literature generally; and familiar as well with some of its older treasures as with most of its recent acquisitions in France, England and Germany. Here, again, his work gives satisfactory evidence of the author’s studious and cultivated mind:—displaying, indeed, a compass and variety of literary knowledge that would do credit to any professed teacher of the Belles Lettres.

That this training has produced its right effect, is proved by the liberal tone of the essay generally, but especially by the courtesy which Mr. Ticknor shows to all who have preceded him, whether in the entire field of his enterprise or in detached parts of it. For each of those who in any way deserve it he has either a friendly notice, a word of judicious praise, or a candid and apt criticism. In short, in all that concerns his relations to other writers, Mr. Ticknor agreeably reminds us that here at least the free pursuit of letters has justified its old claim to the merit of promoting urbanity and candour—the proper fruit of “ingenuous arts.”

Mr. Ticknor has gone further than his predecessors in calling upon history to illustrate the literature of Spain. In this he has done well. In no country which has originated any intellectual production of its own can the result be rightly enjoyed without a just perception of those sources in which the currents of national feeling and character take their rise. But this is true of Spain, perhaps, above all other European countries. Her material position at the two

decisive periods of her spiritual growth was altogether peculiar and striking; and its reflex is visible in all parts of her literature,—if that were not, indeed, one of the two principal causes which made it (in those branches that were able to expand into full growth) the most characteristic and racy of the soil of any that exists in Europe.

In dealing with this side of his subject, Mr. Ticknor is always considerate and at times highly judicious and able. Of his analyses of political or religious influences in relation to manners and literature, we may point with approbation to his discussion (Vol. I. p. 316) of the peculiarly Christian character of the early Spaniards,—to his review (in the same volume, p. 414) of their literature at the close of the fifteenth century,—and to his summary of the causes of its rapid decay from the seventeenth (Vol. III. p. 184). As a specimen of considerable merit in this kind of dissertation, we quote the following paragraphs, which usher in the deadly period of the Inquisition.—

“The books which were published during the whole period on which we are now entering, and, indeed, for a century later, bore every where marks of the subjection to which the press and those who wrote for it were alike reduced. From the abject title-pages and dedications of the authors themselves, through the crowd of certificates collated from their friends to establish the orthodoxy of works that were often as little connected with religion as fairy tales, down to the colophon, supplicating pardon for any unconscious neglect of the authority of the Church or any too free use of classical mythology, we are continually oppressed with painful proofs, not only how completely the human mind was enslaved in Spain, but how grievously it had become cramped and crippled by the chains it had so long worn. But we shall be greatly in error if, as we notice these deep marks and strange peculiarities in Spanish literature, we suppose that they were produced by the direct action either of the Inquisition or of the civil government of the country, compressing, as if with a physical power, the whole circle of society. This would have been impossible. No nation would have submitted to it; much less so high-spirited and chivalrous a nation as the Spanish in the reign of Charles the Fifth and in the greater part of that of Philip the Second. This dark work was done earlier. Its foundations were laid deep and sure in the old Castilian character. It was the result of the excess and misdirection of that very Christian zeal which fought so fervently and gloriously against the intrusion of Mohammedanism into Europe, and of that military loyalty which sustained the Spanish princes so faithfully through the whole of that terrible contest; both of them high and ennobling principles, which in Spain were more wrought into the popular character than they ever were in any other country. Spanish submission to an unworthy despotism and Spanish bigotry, were therefore not the results of the Inquisition, and the modern appliances of a corrupting monarchy; but the Inquisition and the despotism were rather the results of a misdirection of the old religious faith and loyalty. The civilization that recognized such elements presented, no doubt, much that was brilliant, picturesque, and ennobling; but it was not without its darker side: for it failed to excite and cherish many of the most elevating qualities of our common nature—those qualities which are produced in domestic life, and result in the cultivation of the arts of peace. As we proceed, therefore, we shall find in the full development of the Spanish character and literature, seeming contradictions which can be reconciled only by looking back to the foundations on which they both rest. We shall find the Inquisition at the height of its power, and a free* and

* It must here be observed that Mr. Ticknor—whose taste of Spanish poetry generally has a decided flavour of New England austerity—does not use this word in the sense of *indecent*, as it may be applied to too many of our own comedies, alas! in the seventeenth century. The moral tone of the *mojers* of Spanish comedy—love, jealousy, the point of honour, &c.—Mr. Ticknor may not approve of; but he well knows that there is no stage so free from impropriety of manner as the Spanish.

immoral drama at the height of its popularity. Philip the Second and his two immediate successors governing the country with the severest and most jealous despotism, while Quevedo was writing his witty and dangerous satires, and Cervantes his genial and wise 'Don Quixote.' But the more carefully we consider such a state of things, the more we shall see that these are moral contradictions which draw after them grave moral mischief. The Spanish nation, and the men of genius who illustrated its best days, might be light-hearted because they did not perceive the limits within which they were confined, or did not, for a while, feel the restraints that were imposed upon them. What they gave up might be given up with cheerful hearts, and not with a sense of discouragement and degradation; it might be done in the spirit of loyalty, and with the fervour of religious zeal; but it is not at all the less true that the hard limits were there, and that great sacrifices of the best elements of the national character must follow. Of this time gave abundant proof.*

In some few instances Mr. Ticknor's references to history may be noticed with less entire approbation. There is, for instance, something disappointing in his Introduction; not only as it is too abrupt, but because it strangely confounds the various races that had each contributed to people Spain, up to the time of the Moorish invasion,—Iberians, Romans, and Visigoths, being all mixed together in a kind of rhetorical jumble that betrays less discrimination than appears in other parts of the work. Mr. Ticknor also insists, in several places, with more emphasis than history will sanction, on "invincible loyalty" as characteristic of Spain, between the twelfth and sixteenth centuries;—than which nothing can be less true as regards the period between the reigns of Alonso the Eleventh and Henry the Fourth, whom his nobles deposed in 1465. Its contradiction, indeed, may be found in Mr. Ticknor's own account of the 'Seguro de Tordesillas.' But in general, especially on approaching more recent times, his historical sketches are just and appropriate, and are among the best portions of his essay.

To sum up briefly the merits of these volumes. They will be found more full, minute, and explicit than any that have preceded them in the description of all the literary productions of Spain from the date of the *Siete Partidas* down to the beginning of the nineteenth century. They point in the right direction to the light which the state of politics and manners must throw on the letters of the Peninsula. In the collection of biographical memoirs of its authors, they are extremely full and satisfactory—often curious, always interesting. They are enriched by some useful essays on those Romance dialects which preceded the Castilian in elegant culture; and on the influence which the Troubadours of Provence and Galicia—and, at a later period, the Italian poets—had in forming the literary character of Spain. Other sketches illustrating its national features are inserted in appropriate places. Of these we must especially commend the accounts of the Church mysteries and *autos*, and of the manner and condition of dramatic representations in Spain from their rude beginning down to the latest period, which contain the best practical history that we have seen of this most characteristic branch of her poetry. These volumes also contain copious descriptions of the contents of nearly all the more important and curious books: and abound in accurate bibliographic notices of original editions and of reprints native and foreign,—peculiarly precious to the student, from the scarcity of many of the former. As an index, in short, to the whole library of Castilian literature, the History is so full and specific that we do not think it likely to be ever superseded. Henceforth it will be a standard of reference on all the material

details of the subject; and we may congratulate Mr. Ticknor on having produced a manual of copious and exact information that would reflect credit on the learning of any country. He must be often praised also for the acuteness shown in discussing the various materials which he has collected with such exemplary care; and his comments on the prose authors, though somewhat cold and sententious, are generally sound, careful, and instructive. We have, lastly, to commend the arrangement of his treatise; and to remark that its value is greatly enhanced by a good index. The appendix, moreover, contains interesting essays on various special topics of language, bibliography, &c.; and some curious specimens of ancient poetry, now printed for the first time from MSS. lately discovered.

On the other hand, it must be said of this History, that, while the student may safely take Mr. Ticknor as a guide to every matter of fact concerning Castilian literature, the critical judgments of his book will require to be read with not a few qualifications. In all that belongs to poetry—the only department in which Spain is truly rich—his notices betray a want of sensibility to its proper beauties, and a certain prosaic method of weighing its qualities, which abate our pleasure in following him through this luxurious region. On first entering this field with him, amidst the early romances of Castile, we are discouraged to find little said of their express character beyond an often-repeated observation, that "they reflect the spirit of the people and the time." This is a quality common to all popular strains. We rather desire to know what was peculiar in their utterance in the Spanish songs:—what makes the breathing of the national spirit so different in these from the early ballads of other nations. We must remember, what Mr. Ticknor hardly seems to feel, that in rude times it is in the "voices of the people in their songs"—as Herder terms them—that this very spirit itself is most impressively audible; and it is chilling to be met with a phrase where we seek a real perception. The same disappointment is felt on arriving at higher periods of cultivation;—above all, when we reach the golden era of Spanish comedy. Here we find Mr. Ticknor rather anxiously occupied with attempts to classify the plays of Lope or Calderon under certain formal rubrics, than keenly alive to the essential spirit of romantic invention which pervades the whole species. He is too prone to measure this exuberant offspring of the warm genius of the South by standards of sedate common sense and probability, which can have no place in a world essentially fantastic, and obeying no laws but those of free poetic imagination. We are mortified to see him gravely stopping to point out departures from the unities; or rebuking anachronisms, false geography, breaches of historical truth, and other such licences,—on a stage the liberty of which these bare matters of fact never pretended to narrow. The drama in Spain must, indeed, be either condemned altogether—à la Voltaire,—as extravagant and "barbarous," or appreciated from a higher point of view than Mr. Ticknor's,—as an airy child of Fancy,—one of the fairest and freshest creations ever born of the glowing spirit of poetry in the heart of an impassioned and ingenious people.

A similar dryness of taste impairs his account of the Pastoral Romances; and still more, perhaps, his view of the Lyrics of the seventeenth century. The notices of their choice and various beauties are somewhat jejune and scanty; while it may be seen that here again the outward form*

* Yet it may be noted as singular, that one of the very few omissions in this essay, which may be called a positive defect in a professed 'History of Spanish Literature,' is the want of any precise notice of all the forms of lyrical com-

—the mere dress of syllables and strophes—is more present to the sense of the critic than the essential warmth and fragrance breathed from these blossoms of the very prime of Castilian genius. To some defect of poetic insight we must also ascribe his surprise at the poor growth of didactic verse in Spain,—which is rather to be viewed as a proof of the genuine temper of the soil that refused to nurture such a spurious plant, than as any sign of national sterility. And had he been duly mindful of the uncontrollable poetic instinct which there presided over the birth or adoption of all kinds of composition, to a degree unknown in any other country, he might, we think, have better explained the causes which prevented epics in the Italian manner from ever rising in Spain—in spite of all efforts to naturalize them—to the same height which productions more congenial to the climate spontaneously reached.

We are aware of the same saturnine vein in expressions of his opinion on other masterpieces of Spanish genius: whether insisting on the "superfluity" of finding anything in the 'Don Quixote' deeper than what the author himself modestly describes as the purpose of that marvellous book,—or stinting the measure of praise due to the 'Numancia,' because its harrowing scenes are neither regular nor "probable"—or condemning, without a sign of emotion for its burst of almost unrivalled pathos, a tragedy like the 'Nise' of Bermudez. On such important occasions the coolness of the commentator becomes a serious defect. We observe with surprise a resemblance in his decisions to the sterile processes of an obsolete school of "taste" which we thought had long been interred with the dust of Blair and Bossu:—and perceive indications of something like a total estrangement from the principles of a more genial criticism,—which show strangely in the present day in one of Mr. Ticknor's liberal training. On the whole, without calling other instances to prove that nature has not endowed him with an "open sense" for poetry, we must aver—with due regard to his other merits—that his opinions on whatever requires the sensitive appreciation of fancy, melody or original invention, whether in prose or verse, cannot be taken as fully reflecting the prismatic colours of Spanish genius. His critical dicta accordingly are much less valuable than his antiquarian or historical dissertations; and it may be said, that in the true portraiture of a highly poetic literature Mr. Ticknor is as much inferior to Bouterwek as the latter is to him in all that regards completeness and accurate detail in the material facts of its history.

What has now been said will explain a certain disproportion that may be noticed between the large account of the infancy of letters in Spain and the more summary description of the riches of her golden age. Of the latter, besides those already mentioned, the *Picaron* novels are too scantily described,—and in some cases, we think, strangely misjudged. In other departments, authors of the highest standing, like Herrera—or of the rarest felicity, like Borja y Esquivel—are occasionally dismissed with sentences more brief than appropriate. Mr. Ticknor, in short, is evidently most happy in practical researches:—there he is always trustworthy and instructive. When he turns from these to appraise the jewels of a poetic treasury, his estimates seldom express their entire value.

Of the translations which are frequently

position peculiar to Spain. Of the properties of the *plano*, the *villancico*, the *seguidilla*, the *copla sin o con estrofa*, there is no explanation afforded by Mr. Ticknor; and as to the *letrilla*, he makes a curious mistake (vol. i. p. 136) in suggesting the notion that anything "epistolary" should be implied in this name,—the diminutive of *letra*, in the sense of device or motto, applied to a ditty with a recurrent burden.

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scattered throughout these volumes, we do not like to speak,—for nothing can be said in their praise. They confirm our impression that “the gods have not made” Mr. Ticknor “poetical;” and could hardly, indeed, have been published by a writer thoroughly alive to the tone and spirit of the originals.

The style of a work of this class is not its most important quality. The extract which we have quoted will show that Mr. Ticknor, though a solid, is not a very concise or elegant writer. His manner, indeed, is more copious and elaborate than graceful; and his sentences are at times stiff, if not awkward, to a degree unusual in a well-trained student of the *Belles Lettres*. Of slighter defects—errata in accessory points of history, customs, or general literature—it would be ungracious to speak where there is so much to praise. The slips which we had noted, indeed, are but few in proportion to the mass of valuable and accurate information contained in these well-filled volumes. In fine, after every drawback has been allowed for, they will be found to deserve a cordial welcome from all who are studious of the history of elegant letters. Whatever they may want cannot be imputed to any omission of laudable endeavour or mature preparation; and what they must be praised for having is more than sufficient to give them a permanent value as the first complete manual, as we have said, of Castilian literature.

The Angel World, and other Poems. By Philip James Bailey. Pickering.

THE drama of ‘Festus,’ whatever were its defects of plan and excesses of detail, was the work of a Poet. Beneath its daring and often grotesque imagery there glowed a manly fervour—the inspiration of a truth which ever strove for utterance. In the writer’s eccentric colloquialisms, no less than in his ideal soarings, a sincere and ardent nature was apparent. The belief expounded—the infinite love of Heaven and the subordination of all suffering and evil to final good—was preached, if not with the authority of a prophet, at least with the zeal of a devotee. To use phrases which in spite of cant and usage still retain their significance, it was plain that the poet was “in earnest,” no “sham,”—a writer not indeed self-announced in strange dialects as the priest of a new dispensation, but to the full as sacerdotal in proclaiming Heaven’s mercy as if he had chosen for his gospel man’s serfdom and assumed the “beneficent whip” for his crozier.

Much interest therefore attaches to the publication of a second poem by this author. To what extent experience has disciplined the imagination and matured the theories of the poet is a question which many will be curious to solve. Our own answer is, that during the ten years’ interval which has elapsed since Mr. Bailey’s first poem, he has in many respects profited,—and in some we fear been a loser. The recklessness of his fancy has been curbed, though not thoroughly mastered. His sense of what is symmetrical and congruous in poetry has grown by culture. On the other hand, his style has become more artificial; its meaning being obscured by frequent parentheses, and its music being often marred by inversion and the elision of final syllables from his participles. A graver change, were it not accounted for by the nature of the subject, would be, the rarity of those fresh and artless glimpses of truth and feeling which in ‘Festus’ came upon us with the sweet surprise and fragrance of hedge flowers, and adorned for the rank and idle vegetation sometimes found in their neighbourhood.

The scope of Mr. Bailey’s present design induces us, as we have just hinted, to lay less stress on the absence of accustomed beauties

than on the presence of new ones. The scheme—which is a narrative symbolization of Christian doctrine as interpreted by the author—necessarily precludes all those vicissitudes of human experience which appeal most potently to the sympathies and passions. Religious discussions not falling within our province, we refrain from all comment on the articles of Mr. Bailey’s creed. The charm of his poem lies in its descriptive merit, and in the writer’s power of translating abstract conceptions into forms of ideal beauty and grandeur. The general effect is still occasionally marred by strange and extravagant images; but their occurrence is much rarer than in Mr. Bailey’s previous volume. It is to be regretted, also, that the symbolic character of the poem—which is virtually allegorical—should be so often sacrificed by the intrusion of didactic matter.

The opening scene will be best described by the following extract:—which also brings before us the chief agent in the narrative.—

It was a holy festival in Heaven,
A joy of satisfaction at the close
Of some divinent epoch of the world.

Far round the infinite extremes of space
Star unto star spake gladness, as they sped
On their resplendent courses; and a smile,
Enkindling on the countenances of the suns,
Thrilled to the heart of nature, while there rose,
Expressive of divine felicity,
A clear bright strain of music, like a braid
Of silver round a maiden’s raiment, all
Imbouding and adorning.

There, in one
Of those most pure and happy stars which claim
Identity with Heaven, high raised in bliss,
Each lofty spirit luminous with delight,
Sat God’s selectest angels, gathered round
The golden board of that palatial orb,
In spirital order. All the fruitage there
Of the immortal Eden, and the land
Of everlasting Light to please the sense
And satisfy the soul, the Tree of Life
In all its bright varieties could yield
Was lavished; and its fragrance filled the skies.
The bright blue wine as though exhaled from Heaven
Glittering with life went, moonlike, round and round
Times sacredly repeated ‘mong the gods
And spirits who had each one earned his star
In that divinent concave, as they held
Deep commune on the wondrous end imposed
By the Eternal Saviour of the world
Upon his infinite work; and all the harps—
Intwined about with nectar-dropping flowers
Which wither not though culled, but on the brow
Or in the bosom bloom as in their fields—
Were trembling into silence, when there stepped,
Unseen before, into the joyous midst
Of that bright throng, surprised in holy ease,
A young and shining angel.

In his air
Sat kingly sweetness, kind and calm command,
Yet with long suffering blended; for the soul
Of dust was on his garb and sandalled sole;
Dust on the locks of fertile gold which flowed
From his fair forehead rippling round his neck;
Bedropt, defiled, with cold and cave-like dew.
One hand a staff of virent emerald held
As ‘twere a sapling of the tree of life,
And one smoothed in his breast a radiant dove
Fluttering its wings in lightnings thousand-hued,
The sole companion of his pilgrimage.
Silent he stood and gazed.

The portrait of the “shining Angel” is drawn with grace and dignity. We gather from what follows that the delineation of an august Personality is here intended; and cannot but think that the author would have done better in point of taste had he rather chosen to embody the abstract principle of spiritual love.—The Angel relates to the starry denizens that he is himself the creator and ruler of a distant planet, and that he was there betrothed to one of two sister-spirits. By the former of these—the Angel’s betrothed—a type of Human Nature is intended. The latter may be regarded as a personification of Humility and Faith. The language which introduces these characters is amongst the finest in the volume; and the lines which we have italicized are of enchanting beauty.—

Among that heavenly race
There dwelt two angel-sisters, nymphs divine,
The daughters of the Lord of gods and men,

Star-dowered, light-portioned, forms full realized
Of the Eternal Beauty.

Yet how unlike
Their nature and their loveliness; in one
A soul of lofty clearness, like a night
Of stars, wherein the memory of the day
Seems trembling through the meditative air—
In whose proud eye, one fixed and arklite thought
Held only sway; that thought a mystery;—
In one, a golden aspect like the dawn—
Beaming perennial in the Heavenly east—
Of pale light; she ever brightening looked
As with the boundless promise unfulfilled
Of some supreme perfection; in her heart
That promise aye predestinate, aye sure,
Her breast with joy suffusing, and so wrought,
Her sigh seemed happier than her sister’s smile:
Yet patient she and humble.

In the progress of the narrative we learn that the planet has been invaded by a host of tempting spirits, who excite the ambition and self-will of its inhabitants—foremost among them the beloved of the Angel—and seduce them from their allegiance. The beautiful Rebel, who has usurped the throne of her lord, is depicted with brilliancy and force.—

Within the central square
Fronting the glittering palace stood the throne—
Which changed so much the aspect of that orb,
And which I told of first—whereon each day
She, ministering blind justice, sat, absorbed
In love of her own empire; rapt to hear
The adulation of her foreign train;
To trifle with her sceptre as a toy,
And court the rainbow flashes, startling bright,
Of the star-gemmed tiara; to her eyes
Jewels well worth the satrapies of Heaven;—
Rich in all fancied virtues to attract
Good, or from evil fend; the which same gems
She oft would deeply moralize, and prove
To the subservient glazers ranged around.
How well they did become her, how much staid,
The breast, the brow whereon they dazzling lay;
Now gleaming forth defiant, now reposed
In silent capabilities of light.

By gradual lapses the entire realm falls under the dominion of the Tempters and their Demon-Monarch. The nature and advent of the latter are recorded in a series of wild and startling metaphors.—

There rushed,
Out of a cave, with toppling crags’ overthrow,
A huge monster, such as never Night
With murderer’s mind engendered, when his heart
Lay panting underneath the conscience pang—
Like fawn beneath a wolf’s jaw, Dragonlike
In lengthening volumes stretched his further part,
Incubably curled; but in the front,
On one wide neck a hundred heads he reared,
Which spake with every mouth a hundred tongues,
Through teeth of serrated daggers black with blood.
The breath he drew in day he breathed out night.
And he descended to the sea to drink,
Though close by his cave a cool bright river ran;
For it was thirst the monster better loved
Than aught that thirst could quench. The abhorrent sea
Shrank backwards, tide by tide; but he pursued,
Triumphing in its fascinating fear,
Into the very midst;—then gorged, returned,
Soul-sodden to the shore, where prone he lay
Before his horrid hold; with stormy joy
Gnashing his steely teeth, and with his tail,
Now close contorted, and now far out-launched,
Sweeping the shaly slime of the wide sea sands.

There is no doubt of the power, and even grandeur, evinced in this conception; and though it is open to the charge of extravagance, it is fair to admit that Mr. Bailey is professedly dealing with the monstrous. Still, the painter of gigantic figures should prefer for his model a Titan to a Cyclops. The present delineation combines, but scarcely blends, the attributes of both:—the majesty of the heaven-defying rebel with the grotesqueness of the one-eyed ogre.

The Angel proceeds to describe the subsequent desolation of the planet and his victorious encounter with the demon. But the former still lies under the divine ban; and the Angel’s mission is heavenward, to seek the redemption of his world and his betrothed. Several spirits of the star at which he has tarried resolve to be the companions of his journey. Our last extract chronicles their departure and their travel. The river of Death flowing through the vestiges of worlds, and the instantaneous change of its dark waters into those of immortality by the influence of Faith and Love, are sublime conceptions. Full, too, of suggestive poetry is the transit of the spirits past the “golden isles

of memory," leaving behind them in their progress to the infinite future the cherished pangs of mortal retrospect.—

At length the last embrace, last look, exchanged,
High upward the bright bevy, like to light
Out of the crowned north,—shot; on and on,
Through immemorial fields of furthest space,
Till at the brink of a vast river they
Arriving, halted, which pervaded Heaven;—
Swift as a cataract, yet unbroken, still
And level as the mean line of the sea.
Thick with chaotic matter and unformed—
Like the volcanic blood which bounds unseen
In veins of lightning through earth's cavernous heart—
Mid ruined orbs, like broken ice-lumps, rolled,
Melting and crumbling, to the ocean deeps
Of vast eternity, it gushed along.
Its depths were darkness self; but every wave,
Which curled out of the mass, seemed light alive,
Though but an instant.

On an eminent height,
Which overpeered the stream, the angels sat.
Then said the angel leader to the rest,
What see ye past the river? And they said,
We nothing see beyond. Athwart this stream,
If stream it be—and not a shoreless main—
Is more than we can ken.

But I, returned
The questioner, see beyond the clear bright land
Of Heavenly immortality, mine own
By birthright and by gift; and thither, we,
Descending to the shore, he stooped, and dipped
Into the stream his hand; which filling full,
He tasted and thus spake. Ye waters—once
Of death, but now of life eternal—take
Back the libation I have made of ye;
And be ye changed for ever. Uttering this,
He cast the dark remainder in the flood,
That instant changed into a flood of life,
Flashing with light celestial to its depths
Of bottomless infinitude;—and straight,
Grasping the bright branch of an olive tree,
Which bowered with verdant gold the peaceful shore,
He therewith sprinkled, one by one, the band
Who him accompanied; with these pure rites
Making them free, initiate into Heaven,
And death the lesser mysteries of life.

The solemn marvel of these gladsome deeds,
Each heart lit up with self-evolving joy.
And round him all stood linked in one embrace.

Behold, he said; for fit it is that now
We keep our course; and close below there lay,
Moored but a little distance from the side,
A crescent-boat, translucent as a star,
Wherein they all embarked, in godly dread.

If lightning were the gross corporeal frame
Of some angelic essence, whose bright thoughts
As far surpassed in keen rapidity
The lagging action of his limbs as doth
Man's mind his clay; with like excess of speed
To animated thought of lightning, flew
That moon-horned vessel o'er life's deeps divine;—
Far past the golden isles of memory
Where only names exist and things are not;
Mingled wherewith a cloudy counterpart
Mocks every islet, and therein are lost
Those upon whom the bright seductive sea
Smiles, wreckful; and sincerest smoothness feigns.

They went, they knew not how. It was as though
The finite, mingling with the infinite,
Produced an utter ravishment and sense
Of o'erabundant reason. At the last,
Heaven's azure shores they made, and leapt on land.

The prayer of the Angel is of course conceded; his beloved and his world are restored to their pristine worth and beauty;—the very sin and misery through which they have passed becoming the pledges of their enduring purity and joy. To represent pain as the mere foil of final happiness, and to prove the impotence of human guilt to quench Divine mercy—seem the chief ends which the author has proposed to himself in his allegory.

The minor poems, excepting three or four of a devotional character, are mere rhymes of pastime, and totally unworthy of the author's genius. The tone of Mr. Bailey's mind is too intense to allow of graceful coquetry with the Muses. The poet of taste and sentiment may find in the valleys that skirt Parnassus a region of holiday pleasure; but to those who dwell nearer to the summit, the mountain (which the old Mythology describes as barren in itself) can charm only by an austerer spell. With them, the peak on which rested the fabled bark of Deucalion is ever an altar of sacrifice. The glory which invests it is not the verdure of earth, but the lightning which descends on the oblation. Exalted and im-

sioned, the genius of Mr. Bailey has little in common with that quiet daylight of imagination which may be called the reason of the sympathies. It does not directly solve any problem of the heart, nor gently conduct the spirit through the casualties of life to ultimate faith and patience. It is, on the contrary, a light alternating with the obscurity through which it flashes,—but at times affording more vivid glimpses into the sublime than are vouchsafed to a serenely illumination.

Woman in France during the Eighteenth Century.

By Julia Kavanagh. With Portraits. 2 vols. Smith, Elder & Co.

ELEGANTLY illustrated with a series of line engravings, this work has claims upon the boudoir-table in right of its guise and garniture. But its letter-press is superior to the general staple of what may be called *petit-maitre* books. The purity of mind and taste which we have observed and admired in former essays by Miss Kavanagh, are in some measure obstacles to her picturing the women of France in all their cameleon brilliancy. To write *con gusto* of the De Maillys and the Parabères demands attributes which the authoress of "Madeleine" does not possess. The task claims that power of "raking" dramatically, which, in despite of the satirist's well-known line, every English woman does not possess. Not merely should the chronicler appreciate wit: she should also command the power of writing about it wittily. The description of the *petit souper* should be thrown off with a *souppçon* of the humour of one who herself has "heard the chimes at midnight,"—who herself could have bandied heartless pleasantries with a Du Deffand, or looked on—analytically rather than sympathetically—while the heart of a Lespinasse broke in public. But, if certain pages and portions of this record fall short of the requisite vivacity—we must commend Miss Kavanagh for care, discretion, and a sufficient range of liberality in her general view of the changes which passed over Parisian society between "the decline and fall" of Madame de Maintenon and "the rise and progress" of Madame Tallien. Whereas our authoress often contents herself with generalities while describing the *Cynthia*s who successively cooked, dressed, danced and hectored their way from private houses into royal chambers, and whose frivolities, intrigues and extravagances, contributed to draw out (as it were) its life-blood from the monarchy of France—she proves herself adroit in sketching, and solid in judging character when the character includes any element of worth or of truthfulness. We must look elsewhere for the Du Barris—but we are contented with the De Staals, the Geoffrins, and the other more respectable retailers of *esprit* as by her catalogued and criticized: while in treating other subjects of her gallery—as for instance, those widely different personages, Mdle. Aïssé and Madame Roland—Miss Kavanagh puts forth a pathetic power which gives depth and repose to a book that in other hands might have become wearying from its unmitigated sparkle.

The critic dealing with such an encyclopædia of coquetry, amours, vicissitudes, sufferings and repentances as the history of "Woman in France" must necessarily be, is fain to content himself with offering merely a general character like the above. Such is the fascination of the subject—such is its fullness of matter—such is its affluence of suggestion—that every page tempts him to stop for a gossip or for speculation on modes and morals. As might have been said of Dr. Cooke Taylor's "Memoirs of the House of Orleans" [*Athen.* No. 1139], here is a book to be interleaved. The fashion of our notice of

that work may be judiciously followed in extracting from the one under commendation. We will try to reduce within small compass the gifts and graces of one individual, in place of strewing our columns with fragments of what may be fancifully and emphatically called "stray Lilies and Roses." In our notice of Dr. Taylor's book we dealt with Madame de Tencin. Here is the gentlewoman who succeeded to her "connexion."—

"One of the few women whom Madame de Tencin admitted to her réunions towards the close of her life, was a quiet, middle-aged bourgeoisie, unassuming alike in dress and manner, and named Madame Geoffrin. 'She comes here to see what she can secure out of my inheritance,' Madame de Tencin often observed, with a smile, to her friends. Madame Geoffrin's object was, indeed, to become personally acquainted with the eminent men who met at the house of the ex-nun, in order, whenever her demise should occur, to gather them around herself. Madame de Tencin was neither annoyed nor disturbed by the knowledge of her visitor's intentions: she received her well, and even gave her some professional advice. The following maxim is characteristic of the donor: 'Be complaisant to every man you know: though nine out of ten should not care a whit for you, the tenth may live to prove a useful friend.' On the death of Madame de Tencin, the Bourgeoise effected the long-cherished project of succeeding in her power. She greatly enlarged the circle of her predecessor, and may be said to have founded a new society, which rivalled that of Madame du Deffand; between whom and Madame Geoffrin there accordingly sprang up an open and lasting feeling of enmity. It was the thirst of worldly distinction, which then possessed the members of every class of society, that induced Madame Geoffrin to open a bureau d'*esprit*. She knew that she had no brilliant talents by which she could shine herself, and therefore wished to be considered the friend and patroness of eminent men. Her love of empire, moreover, made her desire to rule quietly over an admired literary court. She was neither extremely witty, nor even educated, since she did not know how to spell; but literature and philosophy were then all the rage; Madame Geoffrin complied with the prevailing tone, and opened her house to the philosophic tribe. Notwithstanding the deficiencies of her education, she was well fitted for her self-appointed task: her excellent sense, benevolence, and deep knowledge of the world, adapted her admirably to lead and conciliate the vain and irritable sect she had undertaken to patronize. Her tact and kindness soon rendered her house one of the rendezvous of the Parisian world. Her power, in time, even became so high that all the German courts, who had any pretensions to philosophy, duly paid correspondents to inform them of the subjects discussed by her circle. One of the first acts of Catherine II., on ascending the Imperial throne of Russia, was to send a salaried commissioner to the court of Madame Geoffrin; who, by her consummate tact, had succeeded in rendering it the European school of bon ton. * * * Though she was not versed either in literature or in art, she drew around her authors and artists, and by listening a propos, and never speaking on what she did not understand, succeeded in presiding with infinite grace and judgment over their meetings. Madame Geoffrin was not, however, a mere silent listener: she had learned, in the intercourse of persons of high rank, whom she adroitly induced to visit her, that peculiar phraseology, exquisitely polished even in its incoherence, known as the 'style de grand seigneur.' No one surpassed her in the art of story-telling: her language was clear, concise, and displayed the mingled sense and shrewdness of her mind. The ideas of Madame Geoffrin never soared, however, above her station: she was as essentially a modest and sensible bourgeoisie, as Madame du Deffand was a brilliant and epicurean woman of the world. The plainness of her person, and the elegant simplicity of her attire, in the manner in which she provided her house with all the luxurious comforts of wealth, free from its ostentatious éclat; and her own timidity, good sense, and mingled thrift and benevolence, were alike characteristic of the middle classes of life to which she belonged. Her wit was, like everything about her,

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quiet and unpretending; it never stepped beyond a certain circle: she often gave to the most ingenious ideas a homely and even common-place form. Her repartees are generally too idiomatic to bear translation. A person was once speaking in her presence of the Abbé Trublet, a man of little talent, but who, by living in the intercourse of Fontenelle and other talented men, had acquired a certain degree of tact and cleverness. 'Ah!' said Madame Geoffrin, with her usual bonhomie; 'c'est un sot frotté d'esprit'—a fool rubbed over with wit, may give some idea of her meaning. This bon mot had immense success, the poor abbé being very much disliked. There was still more severity in her observation concerning Richelieu and Voisenon, the most corrupt men of the age. 'These two men are, after all, only the poignings (époucheures) of great vices.' But her most celebrated remark, and that which shows best the kindness and worldly knowledge by which she was so much distinguished, is that which she addressed to her friend Rulhière. He had written a work containing disclosures on the court of Russia, and from the publication of which he expected to derive considerable gains. Madame Geoffrin, thinking, on the contrary, that this work might bring him into trouble, offered him a large sum to suppress it. Rulhière's reply was an eloquent declamation against the meanness of accepting money in order to conceal the truth. Madame Geoffrin heard him to the end, she then quietly said, 'How much more will you have, Rulhière?' When this anecdote was related by Rulhière himself to the Prince of Schomburg, the latter, forgetting in the presence of whom he was speaking, enthusiastically exclaimed, 'Ah! c'est sublime!'

Madame Geoffrin would hardly, however, have maintained her empire in a world so corrupt as that of Paris, had there not been a proportion of "sack" mixed up with the "bread" in her character;—a spice of imperfection, selfishness and calculation which reduced her from the level of the preaching pattern-woman to that of other traders in *esprit*. These must mutually watch, and be watched—talk, and be talked of—else would their commerce slacken and the proprietors thereof sink into oblivion.—

Although she thus set very firm bounds to the intellectual freedom which was the very spirit of philosophy, Madame Geoffrin was tenderly loved by her friends. Few could resist the charm of her abrupt but inexhaustible kindness of heart, and those who could have withstood this attraction found her dinners and evening parties too admirably organized to be given up for want of a little complaisance on their part. Madame Geoffrin was, however, thought to carry her empire sometimes too far. Not satisfied with checking the expression of opinion, she wished to interfere in the private affairs of her friends: always, it is true, with the object of rendering them some service, whether in the shape of advice or of pecuniary assistance. She was proud—and with reason—of her consummate knowledge of the world; and as nothing flattered more her good-natured vanity than to be appealed to in delicate matters, so she was not a little mortified when her counsels were either rejected or despised. One of her fundamental maxims was, that poor literary men were bound to remain single. If, in spite of her advice, some needy author thought fit to marry, she was extremely angry with him; but invariably ended by relenting, visiting his wife, spoiling the children, if there were any, and doing everything in her power to lighten the burden of an increasing family. But, though Madame Geoffrin was an active and disinterested friend, she was not capable of experiencing the heroic and devoted feelings which can raise friendship to the height of a passion. Her friendship was, like her benevolence, without the tenderness which gives those feelings their greatest charm. She was as impatient to oblige her friends as to assist persons in distress; but she did not like to be pained by the sight of the suffering; she relieved: she dreaded emotion under every aspect: to pass quietly through life; to be both useful and respected; and, if possible, never to be annoyed or deranged, was her great object. There was, in all her generosity, a sort of latent selfishness, which rendered it, perhaps, more human, but not the less worthy of respect for this. The greatest blemish in

her character was moral timidity: she would do much for a friend, but she could not compromise herself on his account. She never liked to praise her friends to strangers: she averred that it only excited envy. She likewise made it a rule not to defend them if they were attacked in her presence; for this, she said, only irritated their enemies still further. The same cautiousness marked her own conduct. Notwithstanding her philosophic connexions, Madame Geoffrin was devout; but this she concealed with as much care as another woman would have taken to hide her love intrigues. She attended mass privately, had an apartment in a convent, and a pew in the church of the Capucins; but all this was conducted with profound mystery, and studiously concealed from her friends.

* * The wealth of Madame Geoffrin allowed her to indulge in her benevolence—and she seems to have been munificent in a singular degree—as well as in the hospitality she gave to literature, without any detriment to her fortune. Her husband, a quiet and not very clever man, allowed his wife to indulge in her tastes to the fullest extent, and contented himself with superintending the costly entertainments she gave to her guests; by many of whom he was only known as 'that old gentleman who sat in a corner saying nothing.'

"The society which gathered around Madame Geoffrin was composed partly of the disciples of Voltaire, and partly of those of Rousseau; though she tolerated the friends of the Genevee, she had a very ill opinion of his character, the violent and declamatory tone of which was not indeed likely to please her sober judgment. We have already said that Madame Geoffrin did not allow great freedom of discussion; but she only moderated the imprudence of her friends: she did not seek to guide them, for the reason that she had few opinions of her own on the subjects they discussed. Thus, notwithstanding her prudence and cautiousness, the society which met at her house was distinguished for the individual independence of its members. Madame Geoffrin gave two dinners a week; one destined to artists, and the other to men of letters. D'Alembert and Mademoiselle de Lespinasse were present at the latter of those dinners. D'Alembert, released from his severe though beloved studies, displayed that frank, boyish mirth which had formerly amused Madame du Deffand. Mademoiselle de Lespinasse, more grave than her friend, and, latterly, rather sad and weary-looking, occasionally broke forth from her habitual silence, to speak briefly, and yet eloquently, on the subject discussed by the other guests. Marivaux—who saw a finesse in all that was said or done, and who tortured his subtle but unimaginative mind, in order to give an ingenious turn to everything he uttered—was also there. The cold and reserved Thomas, whose fame has suffered from the proud indifference he felt for the women of his time; the declamatory Ruyal; Mairan, the learned antagonist of Madame du Chatelet; her lover, Saint-Lambert; the keen, satirical Galiani; and many now forgotten, but who had then their day, were also among the guests of Madame Geoffrin. She presided at these dinners with her usual tact, directing conversation by occasional interjections—an art in which she excelled—or exercising her talent of story-telling for the amusement of her guests. Besides the distinction which the friendship of men of talent naturally conferred upon her, the gentle Madame Geoffrin did not fail in worldly honours. Stanislaus Poniatowski, whilst he was still a Polish noble, visited her house, and was a great favourite with her, always calling her by the endearing name of 'mother.' His extravagance having made him run into debt, he was imprisoned in Fort l'Évêque. Madame Geoffrin, on hearing of his mishap, immediately satisfied the demands of his creditors. The sovereign did not forget the debt of kindness incurred by the obscure noble; and when Stanislaus had been raised to the throne of Poland, one of his first acts was to write to Madame Geoffrin, 'Mama, your son is king.' He invited her, in the same letter, to come and visit him in Warsaw. Notwithstanding her advanced age, Madame Geoffrin complied with his request. Her journey through Germany was a complete triumph; she was especially received with distinguished honours by the Empress Maria Theresa, who was then concluding her alliance with France, and did not neglect this opportunity of showing the esteem in which she held the nation over which her daughter was to reign. On her arrival in

the king's palace, at Warsaw, Madame Geoffrin was inexpressibly touched to find herself introduced into an apartment absolutely similar to that which she occupied in Paris. The attentions of her adopted son, during her sojourn with him, were marked by the same delicacy and gallantry. On her return through Vienna, she again saw Maria Theresa, who presented her daughters to her. Marie Antoinette, when Queen of France, recollected this interview, and on meeting Madame Geoffrin, at a subsequent epoch, reminded her of it in flattering terms. Such was the importance in which the quiet Madame Geoffrin was then held, that the least details of her journey to Poland, and the letters which she wrote home to her friends, occupied all the polite world of Paris during the time of her absence. She even acquired a sort of political power, or rather influence, through the friendship of Prince Kaunitz, one of the distinguished foreigners who visited her house. Owing to her intervention, he softened the difficulties which awaited Cardinal Rohan's embassy at the Court of Vienna. Nothing had been wanting to gratify the ambition of the kindhearted and amiable Bourgeoise when the increasing infirmities of old age told her of her approaching end. She understood the warning, and submitted to her fate, with calm and unaffected resignation. The latter days of her life were, however, embittered by the quarrels of her philosophic friends with her daughter, Madame de la Ferté-Imbault; who had always manifested the greatest antipathy for the whole tribe of authors who visited her mother's house, and many of whom were, she knew, wholly dependent upon her bounty. This lady refused, during the last illness of her mother, to admit D'Alembert, Morellet, and Marmontel into her presence; alleging that they would, according to the custom of ultra-philosophers in such cases, have endeavoured to prevent Madame Geoffrin from fulfilling her religious duties. Without contradicting this imputation, the philosophers complained very bitterly of Madame de la Ferté-Imbault's conduct, and were so unrestrained in their language that, when Madame Geoffrin partly recovered, she found herself compelled, by the éclat they had made, to cease seeing either her daughter or her three friends. She naturally decided the case in favour of Madame de la Ferté-Imbault, and, without wholly approving her conduct—which had been as deficient in tact and wisdom as that of the philosophers was in delicacy—she observed, with a smile, 'that she had acted like Godefroy de Bouillon, by defending her tomb against the infidels.' With the exception of D'Alembert, Morellet, and Marmontel, she saw all her friends as usual, until a relapse of her complaint carried her off, in the autumn of 1777; she was then in the seventy-eighth year of her age."

There may be nothing new in the above: but which among us will ever be tired of reading about the Women of France? especially when they are marshalled so agreeably and discreetly as in the pages before us. What materials for a third volume already exist! This will include the Guizots and Gays and Girardins who have turned their *esprit* and fancy and philosophy into the career of literary labour—and Madame Récamier, the Lady of many dynasties, and many humours, and "many head-tires,"—not to speak of the *George Sands* and *Daniel Sterns* who conceive themselves priestesses of opinions wider and wilder than the most reckless *philosophe* cherished by a Du Chatelet or an Epinay ever dreamed of!

Latter-Day Pamphlets.—No. 2. Model Prisons.

By Thomas Carlyle. Chapman & Hall.
It is almost impossible to treat these Pamphlets of Mr. Carlyle's with any degree of seriousness. Latter-Day pamphlets they are not:—but pamphlets in which all the moral wisdom that has slowly been gaining ground in the world, and is anxiously seeking in our day for the best methods of formulation, is expressly renounced,—and a return is preached to the one single argument of brute force, which is the law of the earliest stages of civilization. The question how far Mr. Carlyle can really be serious himself in the

propositions which he maintains will be differently resolved according to the faith which the several questioners have hitherto had in him. To the friends of his school we must believe that the extravagance of his present teachings will in any case give great pain:—to ourselves, these *escapades*, distressing as they are to read, yield a certain satisfaction. We cannot but think that they are eminently calculated to break his own unwholesome spell,—to disenchant the disciples of a vicious school. They who—lured by a trick of style which appeared to them like the language of prophecy, while to others it seemed that of conjuring—followed willingly his argument in exaltation of the lowest form of power—that of physical restraint—so long as it took a hero like Cromwell for its exemplar, will have been startled to find themselves summoned, by corollary, as defenders of the overseer's whip and the hangman's cord, in further illustration of the same bad argument. It is probable that Mr. Carlyle himself was far from contemplating at the outset the issues to which his eccentricity would lead him. But the public curiosity was dying out—his school was, we fancy, falling away,—it was necessary that some strong stimulant should be administered to arrest the reaction from previous stimulants—and in the hurry of the case Mr. Carlyle has exhibited a larger dose, we hope, than the digestion of his disciples can master. As the case now stands, we are not without a reasonable expectation that his school will dissolve of itself, and the scholars who have clung to it so far, seek sounder teaching.

A few words will state the particular argument of Mr. Carlyle's present Pamphlet:—which will, we think, unite against it all classes of thinkers. With a blindness which is so remarkable that it inevitably raises the inference of insincerity, he preaches in the very name of Christianity the most anti-Christian doctrine. His proposal is for a revival of the law of Draco. Model prisons and schools for the criminal are to him an abomination. "Pity for the scoundrel-species" raises his bile, and occasions him to call very bad names. His soul yearns after the condemned tread-wheel, and he has great faith in the management of prisoners by half starvation. He will have no moral hospitals—no attempts at redeeming the sinner. The "woman taken in adultery" he would "stone to death." Of all the varieties of suffering and temptation which give their shading to crime, and form grounds for the work of reformation, he takes no account. Whoever has fallen, is to be branded at once for the hatred of men—not lured back by a law of love. The criminal *cannot* be cured.—"There exists not in this earth whitewash that can make the scoundrel a friend of this universe. He remains an enemy if you spend your life in whitewashing him." The diseased members of the body politic are to be at once flung away. Sin is a moral plague which should be treated according to the old law of ignorance that destroyed the wretch whom the physical plague had stricken. Crime is crime, and to be at once cut off:—after a little preliminary torture, "a collar round the neck and a cartwhip flourished over the back." Criminals are to be "swept with some rapidity into the dust-bin, out of one's road"—"swept into the cesspool, tumbled over London Bridge in a very brief manner." To attempt the reclamation of the criminal is "sowing of your wheat upon Irish quagmires,—laboriously harrowing it in upon the sand of the sea shore." They who think otherwise—or indeed think anything else than Mr. Carlyle thinks, or says he thinks—are "Solemn human Shams, Phantasm Captains, Supreme Quacks," and other unwholesome things. Howard was, after all, according to

Mr. Carlyle, a sort of humbug—and "a dull and even dreary" one. The Christian religion, Mr. Carlyle says, "prescribes a healthy hatred of scoundrels." If it prescribes anything milder, he abjures it. The policy of the law of punishment is *not* example to others, or security to the community, or reformation of the criminal,—but "revenge."—"Revenge," my friends, revenge, and the natural hatred of scoundrels, and the ineradicable tendency to *revanche* oneself upon them, and pay them what they have merited: this is for evermore intrinsically a correct and even a divine feeling in the mind of any man."

"And so you take criminal catiffs, murderers and the like, and hang them on gibbets 'for an example to deter others.' Whereupon arise friends of humanity, and object. With very great reason, as I consider, if your hypothesis be correct. What right have you to hang any poor creature 'for an example?' He can turn round upon you and say, 'Why make an "example" of me, a merely ill-situated, pitiable man? Have you no more respect for misfortune? Misfortune, I have been told, is sacred. And yet you hang me, now I am fallen into your hands; choke the life out of me, for an example! Again I ask, Why make an example of me, for your own convenience alone?'—All 'revenge' being out of the question, it seems to me the catiff is unanswerable; and he and the philanthropic platforms have the logic all on their side. The one answer to him is: 'Catiff, we hate thee; and discern for some six thousand years now, that we are called upon by the whole universe to do it. Not with a diabolic, but with a divine hatred. God himself, we have always understood, "hates sin," with a most authentic, celestial and eternal hatred. A hatred, a hostility inexorable, unappeasable, which blasts the scoundrel, and all scoundrels ultimately, into black annihilation and disappearance from the sum of things. The path of it is as the path of a flaming sword: he that has eyes may see it, walking inexorable, divinely beautiful and divinely terrible, through the chaotic gulf of human history, and everywhere burning, as with unquenchable fire, the false and death-worthy from the true and life-worthy; making all human history, and the biography of every man, a God's Cosmos, in place of a Devil's Chaos. So is it, in the end; even so to every man who is a man, and not a mutinous beast, and has eyes to see. To thee, catiff, these things were and are quite incredible; to us they are too awfully certain,—the eternal law of this universe, whether thou and others will believe it or disbelieve. We, not to be partakers in thy destructive adventure of defying God and all the universe, dare not allow thee to continue longer among us. As a palpable deserter from the ranks where all men, at their eternal peril, are bound to be: palpable deserter, taken with the red hand, fighting thus against the whole universe and its laws, we,—send thee back into the whole universe, solemnly expel thee from our community; and will, in the name of God, not with joy and exultation, but with sorrow stern as thy own, hang thee on Wednesday next, and so end."

Mr. Carlyle warms and kindles as he propounds his theme. His wild and rabid logic, after its first taste of blood, will feed on nothing less savoury. In his penal calenture he goes in search of more hideous methods.—

"The Ancient Germans, it appears, had no scruple about public executions; on the contrary, they thought the just gods themselves might fitly preside over these; that these were a solemn and highest act of worship, if justly done. When a German man had done a crime deserving death, they, in solemn general assembly of the tribe, doomed him, and considered that fate and all nature had from the beginning doomed him to die with ignominy. Certain crimes there were of a supreme nature; him that had perpetrated one of these they believed to have declared himself a prince of scoundrels. Him, once convicted, they laid hold of, nothing doubting;—bore him, after judgment, to the deepest convenient peatbog; plunged him in there, drove an oaken frame down over him, solemnly in the name of gods and men: 'There, prince of scoundrels, that is what we have had to think of thee, on clear acquaintance;

our grim good-night to thee is that! In the name of all the gods lie there, and be our partnership with thee dissolved henceforth. It will be better for us, we imagine!'"

Having buried him alive in a peat-bog, Mr. Carlyle's "vengeance," if we mistake not its expression, would follow the criminal beyond the grave. We will run no risks,—so quote his own words, that our readers may interpret for themselves.—

"The one method clearly is, that, after fair trial, you dissolve partnership with him; send him, in the name of Heaven, whither he is striving all this while, and have done with him."

Surely all this is little better than raving. Yet of materials like this—seasoned with abuse (in terms of slang) against all who dissent, and with certain verbal conjurations that have lost even their mystical and phylacteric character by too frequent repetition—is this 'Latter-Day Pamphlet' composed. The sole grounds laid for so terrible a penal argument are certain collateral inconveniences and inconsistencies which attend the application of the milder code;—these being precisely the unsolved parts of the social problem which good men lament as drawbacks from what has yet been done, and for which wise men are now in search of the remedy. Mr. Carlyle's statement of these inconsistencies wins a ready assent,—and gives an occasional air of truth to his page which may help to blind some of his disciples to the dangerous and inhuman character of the whole. With a book which argues from the smallest part of the premises to a conclusion which the large remainder contradict, we are—as we said of Mr. Carlyle's former Pamphlet of this series—almost ashamed to deal at all.

A Practical Treatise on the Use of the Microscope. By John Quekett. Baillière.

AMONGST modern inventions, few have been improved with more rapid steps than the microscope: so that, though we have many good descriptions of microscopes and their uses in various books, the present work will be of great assistance to all who are engaged in working this instrument on account of its bringing up the improvements that have taken place to the present day. They who are anxious to have an account of the stages through which the microscope has passed, will find ample materials in Mr. Quekett's volume. He has omitted to describe scarcely any alteration of importance that has occurred during its advance to its present state of perfection.

It does not appear that any important observations were made with this instrument previous to the time of our countryman Hooke; although the ancients were perfectly aware of the magnifying power of refracting media,—and globes of water were used, as they are at the present day, as toys to amuse children, long before the time of Hooke. In looking at the 'Micrographia' of this last observer, we feel astonished at the accuracy with which he delineated many natural objects; and our astonishment is much increased when we know the kind of instrument which he used. This was a rude compound microscope, the very principle of which was abandoned by subsequent observers on account of its imperfections, and which only by recent improvements has been made available for observation. Yet with such instrumental deficiency, Hooke's drawing may be consulted with advantage by the possessor of one of Powell's, Ross's, or Smith's achromatic compound microscopes. So true is it that the head which looks through the instrument itself,—more importance than the instrument itself.—We are forcibly reminded of this truth in the instance of one of the greatest microscopic observers of the present day—Ehrenberg; who

made all the observations contained in his grand work on the infusory animalcules with an instrument exceedingly defective in magnifying power and mechanical arrangements compared with those in use at the present day.

Next to Hooke, microscopic observation is indebted to Leuwenhoek:—and he too worked with very imperfect instruments compared with those now used. He employed simple lenses. The results of most of his observations were communicated to the Royal Society of London, and published in the 'Philosophical Transactions.' He was the first to describe the animal forms invisible to the naked eye which have since been so fully investigated by Ehrenberg. He followed up many of the observations of Hooke; and in the writings of these two men we see the foundations of the great superstructure of observation that has since been reared by the use of the microscope. They were followed by Malpighi, Grew, and others, who made the latter end of the seventeenth and the beginning of the eighteenth century remarkable for their labours. At this time, however, natural history inquiry, under the genius of Linneus, took another direction. It busied itself with nomenclature and the observation of tangible forms. The microscope was almost forgotten, till its recent triumphs in the present century. We are still, however, in this period, indebted to the observations of Trembley, Ellis, Swammerdam, Lyonnnet, Baker, Adams, Hill, and Needham, for many important contributions to science.

Although the microscope may be employed to assist the vision in almost every department of the physical sciences, it is in inquiries into the nature of the tissues of which animal and vegetable bodies are formed that it has been more especially useful. In botany it may be said to have relaid the foundations of the science. From the time when Hooke first discovered the cellular structure of certain parts of plants, down to the present day, microscopic observations have more or less influenced the views of vegetable physiologists. It is, however, to Robert Brown that the science of botany is indebted for the full appreciation of microscopic observation in the study of vegetable life. He was the first to draw attention to the necessity of studying the plant as a whole if we wished to know its nature and its relation to other plants. He showed that every organ must be studied in the history of its development: and that the whole result of that history must be estimated in comparing one plant with another,—not varying points in the history of the plant, as had been previously done. To do this the microscope is essential; for just as the most important passages in the life of a man may be those which are witnessed by no mortal eye, so the most important periods in the life of plants and their organs are those in which the relation of their various parts is too small to be seen by the naked eye. Brown, neglected and unappreciated by his own countrymen, with a single exception,—found worthy disciples on the Continent. Of these the most learned and philosophic is, Professor Schleiden; to whom the science of botany is little less indebted than to his great master, and whose profound work on the principles of scientific botany we noticed, in the translation, some months ago [*Ath.* No. 1152]. It is to Schleiden that we are indebted more especially for working out the history of the formation of the cells of plants,—by following up a microscopic observation made many years previously by Brown. This discovery alone has given us a deeper insight into the laws of nature and a new direction to scientific inquiry. Among other important observations made by the microscope bearing on vegetable physi-

logy, we may mention those on the reproduction of cells forming spores and seeds, on the movements of cells, on the circulation in the interior of cells, on the structure of the cell, and on its elongation into the vessel. The microscope has also added a host of new forms to the vegetable kingdom. For these we are indebted to the labours of Vaucher, Ehrenberg, Fries, and others on the Continent,—and to Ralfs, Jenner, Thwaites, and Berkeley in Great Britain.

In zoology, and the anatomy and physiology of animals, the microscope has not been of less service. Starting from the observations of Leuwenhoek as the commencement of a new era in zoology, Ehrenberg investigated with his microscope almost every fluid and every substance which was likely to be the residence of an animalcule. His labours were rewarded with the most signal and wonderful success. Hundreds of species of animalcules were discovered and described, and their structure revealed with an accuracy that the anatomy of the higher animals was a stranger to. Many of these invisible creatures were now found to belong to very different parts of the animal kingdom. One group was characterized by its possessing a multiplicity of digestive sacs,—hence called Polygastric; another was remarkable for its high organization and rotatory mode of locomotion,—the Rotifera; another group, the Foraminifera, were referred to the Mollusca; and another, higher still in organization and complicity of habit, belonged to the family of shrimps and lobsters,—constituting the greater proportion of the entomostracous Crustacea. Nor was the investigation of these creatures confined to living forms. Various strata of the earth were found filled with the remains of the extinct forms of microscopic creatures. Each formation has its characteristic animalcules; and a specimen of a rock not large enough to be seen by the naked eye will reveal forms which to the eye of the practised naturalist indicate the age of the mountains and plains whence it is derived.

Not less remarkable have been the results of microscopic investigation in the anatomy and physiology of animals. The minute parts of the textures of the organs of the body were examined. The blood—before the discovery of the microscope, a homogeneous fluid—now presented a compound character; and its principal constituents were found to be a number of globules, or discs, of various sizes and uses.

Schleiden's discovery of the origin of the cell in plants led to investigations on the same subject in animals,—and Schwann pointed out the cellular origin of all animal textures. These observations produced to immediate revolution in physiology, and gave a new direction to the researches of the anatomist. The investigations of Owen, Newport, Goodsir, Reid, Paget, and others with the microscope are unfolding new laws in the history of development in the animal kingdom, and furnishing a larger basis than has hitherto been afforded on which to raise the superstructure of a sound and correct human physiology.

Thus, the indirect use of the microscope can hardly be calculated in the cultivation of the organic sciences:—but it is frequently employed also, for its direct practical results. The composition of many substances may be directly discovered by allowing polarized light to pass through them under the microscope. An examination of the fluids of the body will in many instances reveal directly the cause of disease. The adulteration of food may be readily detected by the use of this instrument. Questions connected with medical jurisprudence, and on which the lives of human beings may depend,

are now solved by its application. What eyes are to the blind, the microscope is to those who can see. To the surgeon and physician, the botanist, zoologist, anatomist, and physiologist, it is an essential instrument of research. In Mr. Quekett's volume all who are engaged in employments demanding the use of this aid to the eye will find the fullest information with regard to the constructions of its various kinds,—as well as to the methods employed by the best observers for the examination of the various structures of the vegetable and animal kingdoms.

Wanderings along the Punic and Cyrenaic Shores of the Mediterranean—[Wanderungen, &c.].
By Dr. Heinrich Barth. Berlin, Herz; London, Williams & Norgate.

OUR notice of this work will be little more than an announcement of its publication:—to describe its contents, except in general terms, is, from the nature of the case, impossible within moderate limits. The author, a pupil of the celebrated Ritter, was first attracted to the Mediterranean by its prominence as an object of the highest importance in historical geography; and he has perused its shores with eyes chiefly intent on those features which made it a decisive instrument of the destinies of human civilization. These have been constantly present to his mind while studying the topography of its ancient cities, and the circumstances connected with the descent and migration of the several races that succeeded each other in settlement around that great basin,—the medium in all times of communication between the Eastern and Western worlds.

With this view he examined, as closely as possible, the Mauritanian sea-border:—first descending along its western face, from Tangier to Rabat; and then tracing it from Iran eastward—the coast between Tetuan and to that port being now all but inaccessible to European travellers—through Algeria and Tripoli to the Nile at Alexandria. Here the first division of his journey ends. A second is promised;—to contain the progress up the Nile to Cairo, and thence through Syria to the Bosphorus, Greece, though visited, will not be included in the forthcoming volume. On that part of the Mediterranean coast Dr. Barth conceives himself unable to add anything new to the remarks of preceding antiquarians.

The purpose of Dr. Barth's tour being wholly scientific, personal notices or the results of general observation, except where they may serve to illustrate his main design, are excluded,—with the exception of one disastrous episode. This was an adventure which had nearly ended Dr. Barth's travels with his life,—by the attack of some Arab marauders at a dangerous pass, in the march-land between Tripoli and Egypt, known to the ancients as the Greater or Western Katabathmos. Here he was dogged and finally plundered, after a spirited resistance, by a band of cowardly ruffians, in concert, as it appears, with the guides obtained as his escort from Tripoli:—and he owed his escape with life, under the double disadvantage of assault from without and treachery in his own party, to the exercise of no common degree of spirit and firmness. As it was, he was wounded,—robbed of his luggage, journals, and instruments,—and with difficulty made the rest of his way along the coast to Alexandria. This part of his narrative is told with some warmth. It is the only passage of the journey that can much interest the common reader.

The work, of course, depends for its success on the learned appreciation of a very different class; which it appears to deserve, as well by the careful observation of the details which could be collected on the spot, as by the

copious and ready use of the authorities that have left us any notices bearing on the geography of Libya. Of the sites which make its shores attractive to the student of ancient civilization and commerce, there are two, we need scarcely observe, of the utmost historical importance,—those, namely, of Carthage and of Cyrene. To these, as their eminence deserves, a large space is allotted in the Doctor's pages:—and his view of their old condition while flourishing as mighty cities, collated with the results of a careful survey of their present remains, will be examined with especial sympathy by the classical geographer. The work, we may add—calculated as it is chiefly for antiquarian readers and students of early history—is described by Dr. Barth as partly intended to serve as the introduction to a larger general essay, which he designs to compose, on the historical position and influence of the Mediterranean as the centre of life and the medium of intercourse throughout all the decisive periods of the past development of our species.

In conclusion, it must be observed that the enjoyment, by those qualified to partake of the valuable contents of Dr. Barth's work, will be much impaired by its cumbrous and involved style. A more perplexing specimen, indeed, of some of the worst faults of German prose has rarely fallen in our way. The task of construing periods entangled with strings of ill-joined parentheses, and bristling with epithets often composed of entire sentences,—is a serious addition to the labour of digesting the scientific matter of this volume; and we would strongly advise the author, if it be not now too late, to set forth the substance of his next in a more clear and readable form. As we observe that he entertains some hope of appearing in an English translation, it may be as well to apprise him that the German text of Vol. I. could not be legibly presented in our language without being first broken up and recast altogether.

Old Love and New Fortune. A Play; in Five Acts. By the Author of 'Conti,' 'Music and Manners,' &c. Chapman & Hall.

HAVING last week introduced our readers to this work as an acting play, we proceed now—as is our custom when the acted play is published and contains the dramatic element—to give some account of it as a literary production. In this character we think Mr. Chorley's work has a better reception to expect from criticism than even that which it obtained from a theatrical audience. Although we here imply a distinction between the literary and the theatrical elements of a good drama, it must not be supposed that the two can ever be divorced. Mere interest of story, without poetic imagination and passion, dwarfs playwriting, when serious, to the level of a police report,—when light, to the pantomime of a booth. It is a most vulgar fallacy to suppose that poetry, because it is an appropriate ornament to the drama, is nothing more than an ornament. The imagination or fancy which give a charm to the details of expression are the same faculties which determine the nature of the fable and the quality of its interest. The writer who sets to work without such faculties will be not only barren as to the graces of language, but coarse in point of motive and incident.

The gift of dramatic poetry (though only one of the qualifications for theatrical success) is one of the most comprehensive and important. While it includes beauty of illustration, it deals with the conception of character, purpose, and story. The power of effectively presenting and clearly connecting the last—in a word, what is called in the theatre *construction*—is a distinct requisite; but one which to some extent can be

gained by study,—which can hardly be said of the higher endowments specified. Of these our readers will probably think that Mr. Chorley's play affords felicitous examples. That he is not without constructive power is proved by the ingenuity which could fuse so many interests into one plot; but he yet labours under certain deficiencies in this part of his art,—the most prominent of which are want of decisive outline in the general plan and of obvious inter-dependence between the parts. These defects are of degree only,—and even on the stage did not prevent the hearty sympathy of the audience with the dramatic humour, feeling, and characterization in the piece. They are, we think, still less obvious to the reader, who has time to clear up by the entire context the ambiguities which somewhat perplex in representation. Of the dramatic instincts which are apparent throughout the play and the dramatic diction in which they are expressed, we believe we cannot do better than leave our readers to form their own judgment from a few examples.

The central figures in the picture, as our readers will have already seen, are La Roque the hero,—Sybil Harcourt the wilful beauty, rather prone to be despotic by nature, deriving, too, a sudden stimulant to her caprice from the return of her long absent father with unlooked for riches—and Eve, the adopted ward of Sir Archibald, whose character, simple without tameness, and sweet without sentimentality, is well contrasted with the more brilliant and impulsive nature of Sybil. The most original conception in the piece is that of La Roque himself—a fusion of the buoyant Gallic temperament with the heartiness of English feeling. Our first extract introduces the trio to the reader. On the return of her father, Sybil, promoted from the rank of a neglected school-girl to that of an heiress, has affected a coldness to the pretensions of La Roque which in her humble position she had encouraged. La Roque, nothing daunted, accompanies her home, under the disguise of a postillion. Eve, whom Sir Archibald had brought with him to England, and who is totally unknown to Sybil, has already arrived at the ancestral mansion; and, when La Roque and Sybil enter, becomes an unwilling auditor of the colloquy between the lovers.

La Roque. I rode before you hither;
My last poor chance to gain a moment's speech
Of one so closely watched. Since the news came,
Which made you heiress to a wealthy sire,
Your stale Duenna hath not winked an eye;
Nay, when she left you in the porch just now,
Stared back as though to fix you there.
Sybil. You rode!
I said the fellow could not ride! My aunt
Herself, who loves the parson's sober pace,
Cried "Out upon the Snail!" La Roque turned postboy!
Now shall I live a month on the conceit,
And still have laughter left!
La Roque. I'm glad to please you.
But now, of graver things—you could not mean
The bitter words your letter bore.
Sybil. Have done,
And leave me! I've no time nor thoughts to waste;
[Turning from him.]
And now for conquest of this stranger father!
For have my way I must and will; or Wit
Hath lost its charm and Wealth's not worth enjoying.
Eve (appearing for a moment). So free and so unmoved!
Is this the duty
Of English daughters? Should I show myself?
O, she is terrible—I dare not—
La Roque. Say
You could not mean your letter, saucy Sybil!
To cast me off, who all these weary years
Have been the shadow of your pride—your slave—
Your dog—your—
Sybil.—Postboy. Poor La Roque! Your ride
Hath given you quite a bloom!
La Roque. Jest on your jest
At one who hath borne mockeries for your sake,
And willing stooped to meet them. Why they call me
Through all mine inn, "Lovesick La Roque!"
Sybil. Indeed!
But stooping tires the humblest back that bends:
And jokes (like journeys, when a postboy rides
Who doth mistake his seat) may grow too long.
La Roque. What have I done? Is it this new-known wealth
Which turns your brain? Have you the heart to call
Our love a joke?

Sybil. Our love! An empty folly,
A dream, a fantasy—a schoolboy game!
La Roque. It rest my sleep from me; It made me strange
To all my comrades; gave me locks of hair
In change for mine; dowered me with amulets
Writ by the whitest hand that brain of Wit
E'er guided. Is that twilight on the Thames
Forgotten, when you leaned upon my breast,
And feared the coming moonlight should betray
Where you lay nestling from the evening wind?
Sybil. Sir, you grow coarse. I must assert myself,
There is a bar between us—
La Roque. Bar? What bar?
Sybil. Since I have known my father's home return—
La Roque. Since you have known his riches—
Sybil. As you list.
Your rudeness makes me frank. I am no more
A wall or stray for any wanderer's taking;
But let us end this parley. I've reflected,
Weighed—am resolved.
La Roque. Weighed lands and money bags
Against an honest heart and nimble foot
To thread Life's maze!—Resolved? Ay, so resolves
The usurer counting o'er his cent. per cent.;
You tremble, Sybil!
Sybil. I?—no mortal man
Shall see me tremble! Go! I wrote my will!
La Roque. Your will of head, not heart. O there you
stand
Hardening that heart to play the worldling's game,
To scheme, to cozen, to deny! Your heart!
It wavers while you hear. 'Til not believed
The threat that stiffens round your folded lips
So long as in your radiant eyes I read
The kinder Sybil there.—What if I'm poor?
Why I was poor five years since, when you dropped
That rose-leaf in my bosom.
Sybil. 'Twas not dropped
On purpose, sir.
La Roque. I'm giddy, too, I know,
But I was giddy when you broke the ring,
And with your needle wrote my name upon
The half you cherished.
Sybil. Cherished, man!—your name!
La Roque. My birth is doubtful,
But the strange cloud which rests thereon may pass
For me as well as others. Who had guessed
The daughter of a rich and noble sire
In the neglected school-girl? Why, your change
From chrysalis to butterfly doth quicken
A thousand buoyant dreams.
Sybil. You would do well
To trust in their fulfilment.
La Roque. I was a spendthrift—
I was a spendthrift when I staked my all
To please your eye—
Sybil. You have your baubles back.
La Roque. 'Twas not yourself that sent them. No! 'twas
Mammon
With one hand loosed the chain from round your neck,
And locked your heart with the other. Fear not, Sybil,
He shall not have you! This unnatural pride
Waves me not hence. I know you do not quene it
In earnest. Nay, as I seek your bliss
Beyond all else on this delightful earth,
Think not I'll lose you thus!
[She offers to pass. He detains her.]
Sybil. Will you constrain
My pleasure? Let me pass. You reckon here
As groom, not gentleman; but I'm no child
To fear a braggart. Take your boasts hence,
Or I alarm the house. We meet no more;
Or meet as strangers.

After his dismissal, La Roque again repairs to the house, as the secretary of the foolish and foppish but unscrupulous Lord Overbury. The lover, by obeying Sybil's command to treat her as a stranger, so far stings her pride that she eventually accepts matrimonial overtures from the Peer. But in the interim the tables are turned. La Roque discovers long suppressed evidence entitling him to the rank which the nominal Lord Overbury had usurped. This fact he communicates to the pseudo-nobleman, but conceals it from Sybil; and again presents himself at the mansion to read over the marriage settlement in the assumed character of a notary. This situation—in which the counterfeit Lord Overbury finds himself in the power of the true one, and trembles at the approaching discovery—is an excellent one, and would have borne further development. The manner, too, in which all the motives and passions of the leading actors are here brought into conflict shows constructive skill.

Lord Overbury. They say the notary's come,
Call him, some one. I hope the knave is clean,
Now lighted from his journey.
Sybil. Pray you open
A window!
La Roque (coming down). Sure, my Lord, you'd ne'er
employ
Another than myself. I rode all night
To meet you here.
Lord Over. (starting). La Roque! I shall die o' the spot!

Sybil. Oh, 'tis too much! too much!
La Roque (screaming by *Eve*). Now, pray you, fear not,
 She cannot hold her pride. (Aloud.) You stare on me,
 As if I was the Unicorn, or the heap
 Of dirt that glittered effin gold last night!

Sybil. Now, Sir Archibald, save you, my Lord,—
 What! your lips, and eyes, and
 And quivering knees speak for you. So, you know
 That Gripeall's chest is mine. Hush! for your life!
 Watch, and obey. I can devise a means
 To keep your fortune still. Think on the dower
 From her rich father!

(To *Sybil*.) Save you, beauteous lady,
 You set a brave example. (To *Eve*.) Save you, mistress,
 And may you prove that, when a pattern's good,
 All pretty wiles and fantasies laid by,
 A maiden knows to follow it.

Sybil. Sir, these greetings
 Offend. You'll cut them short—and do your office,
 That we may soon release you.

La Roque. O, good sir,
 I come not all for others. My own claims

Sybil. Keep your claims for whom
 They most concern. Begin at once,—and read
 The deed of settlement.

Sybil (aside). He!
La Roque. At your pleasure.
 Here is the deed, (reading,) "whereby Lord Overbury
 Sells to his wife *Sybil*, and their heirs"—
 What! What! Why, sir! 'tis monstrous. Here's a sum
 A common tradesman's wife would spurn!

Sybil. Read on,
 We count but little whence my daughter's dower—
 My Lord is prudent—'tis enough.

La Roque. Enough!
 Hear him, ye Gods, with that bright lady by!
 Her eyes are worth two diamond mines—her brow
 A mountain at the lowest—her lips a lake—
 Her cheeks a shire of richest meadow land.

Sybil. Read on.
La Roque. He says "Enough!" We'll have that sum
 Doubled. His lordship hath forgot his years,
 How old men buy what young ones hoped to win!

Sybil. *La Roque.* My Lord will have, Sir Archibald!
 I act but for his honour here. The dower

is doubled, sir?
La Roque. 'Tis best. I meant it so!
Eve (aside to *La Roque*). Sir, have a care, you make her
 obstinate:

This will ne'er win her back!

La Roque. You dazzle me
 Near. Let me read on. [*Eve* retreats.
Sybil (aside). She whispered him!
La Roque (reading). "Then, in the event of widowhood—"
Sybil. Stop there:

The clause is needless.
La Roque. Wherefore talk to-day
 Of such dark things?

Sybil. You do not think to die?
La Roque. Conceive yourself a boy?—What have we here?
 Hath Gripeall lost his senses o'er his work?—
 "A forfeit if the lady veer again."
 Shame! shame!—the dead monopolize! We'll have
 That "if" struck out.

Sybil. Sir—I will know your right
 To enter thus.

La Roque. Good now, Sir Archibald,
 What if I urge the right of Twenty-five

To buckle thrifless Beauty 'gainst the craft
 Of grim Three-score? What if I urge my duty
 To drive the best of bargains for the weak

Against the stronger?—thus all generous men
 Præsume the law. Methinks 'tis claim enough
 To watch o'er Mistress Sybil.

[*He makes some alteration in the words.*]

In the interval between the signing of the
 marriage settlement and the approaching ceremony,
 Sybil becomes a prey to the torture of a
 late remorse. In the bitterness of her spirit she
 first construes the friendship between *La Roque*
 and *Eve* into an attempt on the part of the
 latter to decoy her lover's affections, and this
 suspicion only gives place to the still more
 unjust one that *Eve* has encouraged *La Roque*
 to pique Sir Archibald, her guardian, into an
 offer of marriage. In the crisis of Sybil's agony
Eve enters, and the following dialogue ensues.—

Eve enters hastily. Keep, keep hence!—
 At your own peril then!

Sybil. One moment, madam,
 The wretch—Where's your father?

Eve. Here's command!
 Who gave you right to question? Wait at least
 Till noon.

Sybil. There may be mischief done, ere noon:
 You know not what I fear.

Eve (insultingly surveying her). Nor what you hope?
 My sex was part so exquisitely played?

The blinks, the panting bosom, and the tear!—
 I thought I knew my sex, *Eve*—but you teach
 A practical trader yet a trick of trade.

Sybil. You love him not!—have only lured him on
 To please your grey protector's jealousy!

And this the simple angel!—When I see
 You gradual, heavenly smile, and hear your voice

Draw out its smooth and hypocritic palm,
 'Tis more than generous nature can endure!

Eve. Madam, I never lured!—I have but sought
 Your good.

Sybil. Too pious *Eve*! and therefore crept
 With unseen twinnings through my father's breast—

Whispered obsequies—with caressing hands
 Smoothed his tyrannic crest—till all beside
 Shook but as rebels in his haughty sight—
 Foul! foul!—Heaven keep us from your piety!

Eve. Madam! What means this new perverted turn
 Of your distorting anger?

Sybil. Means! At least
 The duldest eyes must open—Means? I read
 That heaving bosom, and that tempting cheek

And tender "Where's your father?" like the rest!—
 It seems my Lord did well to press our match,
 Since there's no more restraint—and in my sight

You flaunt your shameless passion. Time, indeed,
 I were gone hence. My own good name—

Eve. Your own
 Good name—

Sybil. I was not trained to be a third
 In such delicious confidence. When the goddess
 Of the old man stands confessed, the meanest-souled
 Of daughters should retire!

Eve. * * * * *

Sybil. *Eve.* You stir not hence—and, if need be, not wed,
 Till this be cleared between us. Stand in the light!

Repeat your taunts, and look me in the face!
 You have no mother, too! Say clearly out
 What last you hinted. Do you turn away?

You dare not, *Sybil*!—there is still a touch
 Of woman in your nature!

Sybil. Woman, stung
 By most intolerable wrong!

Eve. And whose
 The wrong, and whose the sting? Your own proud heart!

And you are older, too—are twice as fair!
 Of wit unmatchable—dowered with a spirit
 By angels meant to soar: I, a pale orphan—
 Homeless and sad, afraid and ignorant.

O, shame and pity on you! You, so great!—
 And turn 'gainst one so humble!

Sybil. You destroyed—
 Have stolen from me—

Eve. Cease that wretched feint
 Of jealous passion! Is it not enough
 Yourself have cast to the winds the richest store
 Which ever Heaven on thankless mortal showered?

With your own frantic hands have riven the ties
 Of household blessing, and of virgin love?
 And is the dark and dismal wreck too small,
 Or lacks there wider ruin to content

The insatiate fury gnawing at your heart!
Sybil. *Eve!* *Eve!* I pray you!—not those fearful words!

I am so wretched.

Eve. Wonder you, at last,
 The meek dependent speaks? Heaven giveth words
 And power and foresight, to yet feeblier things
 When by all else forsaken!—You are wretched—
 Have raised the storm, and wonder that its wings
 Ruffle one plume of pride? And what am I?

Did I not keep your counsel, and deny
 The secret air that chambers round my bed
 One whisper on 't? Did ever triumph look
 Out of mine eyes, to bid you stoop and sue
 For my forbearance? No; I wept apart
 Upon my knees to think so brave a creature
 Could hear herself so forwardly!

Sybil. You wept
 For me?

Eve. And you, with cold and wicked words,
 Would tarnish my good name, and drive me forth
 To the one refuge open whatsoever
 The sorrow and the storm. Content you, *Sybil*!

Content your pride. The arrow hath struck home.
 When maiden turns on maiden, then the world
 Is so disjoint 'twere best at once to pass
 To the unslendering silence of the shroud.

Go, and be decked! Go! barter for base things
 Your stainless beauty! I can weep for you,
 My grave is better than your bridal bed!

Sybil (approaching her). *Eve!*—
Eve. Do not touch me! You have done me wrong
 Enough.

Sybil (falling on her knees). Forgive!

As the story of the play has already been
 detailed in our columns, it is unnecessary to
 re-state it here. Our quotations will show
 what has been realized by the new dramatist,
 and what may be expected from him when he
 shall have mastered the technicalities of his art.

OUR LIBRARY TABLE.

Pope Adrian IV. An Historical Sketch. By
 Richard Raby.—A good life of Adrian, alias Nicholas
 Breakspear—the only Englishman who ever sat on
 the pontifical throne—would be a welcome addition
 to the stores of biographical literature. Though
 his reign was short, it was unusually stirring. His
 struggles with the republicans of Rome and with the
 Emperor of Germany are full of varied and dramatic
 interest: the capture and death of Arnold of Brescia,
 one of the most important events in the Middle Ages,
 were brought about by his agency and under his
 government. His early life is involved in a sort

of mystery which adds to the romance of his
 history. His father was a monk of St. Alban's. From
 some cause or other, he conceived an unnatural hatred
 for his son—and turned him out on the charities of
 the world. He lived to become a Pope. His man-
 hood was spent partly in Norway and Sweden,
 whither he went to regulate the Church. Of this
 mission he wrote an account, which would be in-
 valuable to the historian of those countries could
 it be found: that it exists among the unknown
 treasures of the Vatican is not impossible, though
 Münter, the historian of the Danish Church, says he
 tried to find it without success. His search does not
 appear to have been very zealous. The period of
 Adrian's life passed as Pope is known best from
 the extraordinary interest attaching in all Protestant
 and liberal countries to his victim, Arnold of Brescia.
 Mr. Raby, the author of the present sketch, takes
 part with the priest against the philosopher—as it is
 natural for a Roman Catholic to do: in the excess of
 his zeal he even defends the murder of Arnold in cold
 blood and without trial against what he calls the
 "sensual refinement of the present day." With
 such a partisan it is useless to reason. "Few men
 ever did more mischief to society in their day than
 Arnold of Brescia," he says, in justification of his
 illegal execution: on these general terms Mr. Raby
 should have reposed. But, he will explain in
 what particular doctrines of the great reformer the
 "more mischief" was involved. That reform was
 simply the return of society, politically under the
 republican institutions of pagan Rome, and *spiritually*
 under the religious government of the apostolic
 ages." In such a reform, Mr. Raby sees nothing
 but "ruin to the temporal and eternal interests of
 society;" and he therefore finds it to have been
 clearly the "moral duty" of his hero to use the sword
 and the faggot for the "extirpation of its teacher."

The Sanctuary: its Lessons and its Worship. By
 Mungo Ponton, F.R.S.E.—The religious mind
 appears to be setting itself forth in all manner of
 fantastic forms. This work is a selection of Scripture
 texts brought into a blank-verse translation, so as to
 constitute a series of composite poems, which we
 are to accept as the appointed service of an ideal
 temple,—consisting of addresses and responses, in-
 terspersed with hymns. The author has been more
 than commonly successful in "amalgamating his
 materials into a harmonious whole;" and as this was
 the declared purpose of the book, we must pronounce
 his aim—whatever we may in other respects think of
 it—to have been accomplished.

*A New Elucidation of the Principles of Speech and
 Elocution; a full Theoretical Development, with
 numerous Practical Exercises, for the Correction of Im-
 perfect or the Relief of Impeded Utterance, and for the
 general Improvement of Reading and Speaking; the
 whole forming a complete Directory for Articulation
 and expressive Oral Delivery.* By Alexander Bell.
 Mr. Bell—who is, we believe, a professional teacher
 of elocution—explains that this work arose out of
 the necessities of his daily practice in teaching. It
 contains a great deal of matter; but it is so purely
 technical and professional in its nature as to stand out
 of the usual pale of criticism. Only the person who
 had tried it for some time could pronounce an opinion
 on its merits.

*New English-Spanish and Spanish-English Dic-
 tionary*—[Nuevo Diccionario Inglés-Español y Espa-
 ñol-Inglés. Con una Gramática, &c.]—Por Don
 J. A. Seoane. Parte 1^a.—This is the first part of a
 Madrid republication in a more portable size, at a
 lower price, and with an enlarged vocabulary, of
 the Dictionary which was brought out in London
 in 1831 by the father of the present editor. It will
 be welcome in a department hitherto so ill supplied
 as that of Anglo-Spanish lexicography. The part
 now before us is not the division most wanted by
 English students in general; and we shall be glad to
 see the assistance which they need afforded before
 long by the appearance of the second, or Hispano-
 English portion:—which, if as carefully prepared as
 the first seems to be, may easily become the popular
 Spanish Dictionary here. The Anglo-Spanish volume
 is enriched with many hundreds of words not to be
 found in the work of the elder Seoane; and the defi-
 nitions, so far as we have examined them, prove to
 be exact and concise. The English grammar ap-
 appended shows the author to possess a competent

knowledge of the structure of the language,—and it may be consulted not without advantage by readers of this country; who will often find the best explanations of foreign modes of speech—especially in the most difficult part of language—the use of particles—in the terms used by intelligent foreigners in interpreting those forms of our native tongue. We hope very soon to see the second division; which, bound up with the first, will not exceed the dimensions of a well-sized octavo volume.

Composition, Literary and Rhetorical, Simplified. By the Rev. D. Williams.—A sensible and useful little volume, the lessons of which should be in the memory of every one anxious to speak and write his native language with elegance and purity. Mr. Williams is a merciless exposé of our colloquial oddities and inaccuracies. The service was one much needed; and, unlike many of the writers who claim our critical attention to their works on grammar, Mr. Williams proves his right to the office of public censor by the use of a steady and compact style of composition himself.

BOOKS OF REFERENCE FOR 1850.—Among works of this class which have made their appearance since we gave our several summaries, we have to mention *Baily's United Service and East India Record*. This publication contains a list, alphabetically arranged, of all the officers in Her Majesty's naval and military forces, and in those of the East India Company, together with a list of stations, showing at a glance the place at which any officer, if he be with his regiment, is stationed.—The opening of Parliament has brought with it the eighteenth yearly issue of *Dod's Parliamentary Companion*—adapted so as to reflect the changes which the past year has made in the Ministry, the constitution and proceedings of the Houses, and the several constituencies; and *Vacher's Parliamentary Companion*, for February—of which a new edition is published monthly throughout the session, corrected up to the latest period.

NEW EDITIONS OF MR. JAMES'S *One in a Thousand*, and of *Tales of the Woods and Fields*, by the Author of 'Emilia Wyndham,' have appeared. They form Nos. 35 and 36 of 'The ParLOUR Library.' A second edition of Dr. Kitto's *Bible History of the Holy Land*, illustrated with numerous woodcuts, has been published by Mr. Charles Knight. Dr. Cumming's *Apocalyptic Sketches* has reached the fourth thousand. An article, by Mr. Henry Rogers, on *Reason and Faith, their Claims and Conflicts*, in the last October Number of the *Edinburgh Review*, has been reprinted, with some additions directed against Strauss's 'Life of Jesus.' Mrs. Balfour's *Whisper to a Newly-Married Pair, from a Widowed Wife*, has arrived at an eighth edition,—and Mr. Prescott's *History of the Conquest of Mexico*, at a fifth. We are glad to meet with a reprint of Mr. Leigh Hunt's *Sir Ralph Esher*: a remarkable work of fiction, if only for the circumstances mentioned in the prefatory advertisement,—namely, that "the relative ages of parties who really existed had been calculated so as to square with their conduct, no person or event introduced not strictly contemporaneous, and no locality even had been mentioned in which the persons introduced in it would not have been found to have been present on referring to contemporary annals." A new edition of *Wild Sports of the West* has been received. Mr. Washington Irving has put forth a new and revised edition of *The Life and Voyages of Christopher Columbus*. He has added a third volume containing an interesting account of 'The Voyages of his (Columbus's) Companions.' Two parts of a popular re-issue of Sir E. B. Lytton's *Leila*, illustrated with engravings, have appeared; as have also two volumes of Mrs. Barbauld's *Selections from the Spectator, Tatler, Guardian, and Freeholder*. Humboldt's *Views of Nature* has been translated by E. C. Otte and Henry G. Bohn, and published by the latter; who has also issued a shilling copy of Mr. Emerson's *Representative Men*. Vol. 4 of the new edition of *Lodge's Portraits* has been received. Mr. Neale's *Life Book of a Labourer*,—*Political Principles*, by Plain Fact,—Mr. Metcalfe's translation of Becker's *Gallus*,—and Sir George Staunton's *Miscellaneous Notices relating to China*, have all arrived at second editions. We have mentioned two parts of the republication of Mr. R. Montgomery Martin's *British Colonies*.—Sir John Stoddart's *Universal Grammar* has been

reprinted from the Encyclopædia Metropolitana, under the title of *The Philosophy of Language*.—Mr. Bohn has given us a literal translation of the *Tragedies of Æschylus*, by T. A. Buckley, B.A., of Christchurch, Oxford.—A second edition, with "many additional hints," has appeared of Mr. South's *Household Surgery*.

LIST OF NEW BOOKS.

Allison's Europe, library ed. Vol. XII. 8vo. 15s. cl.
Antonina, or the Fall of Rome, by W. Wilkie Collins, 3 vols. 31s. 6d.
Anonymous Poems, 3s. 6d. cl.
Arthur Montague, by a Flag Officer, 3 vols. post 8vo. 12. 11s. 6d. bds.
Bohn's Classical Library, March, 'Euripides,' Vol. I. post 8vo. 5s. cl.
Bohn's Illustrated Library, March, 'Lodge's Portraits,' Vol. V. 3s. cl.
Brown's (W. H.) Ten Views taken during Arctic Expedition, 12. 1s.
Channing's Complete Memoirs, 2 vols. cr. 8vo. 7s. cl.
D'Aubigné's Reformation, abridged, 1 vol. 18mo. 3s. cl.
Dempsy's (G. D.) Malleable Iron Bridges, folio and 4to. 22. 12s. 6d.
Evelyn's Diary and Correspondence, new ed. Vol. II. 10s. 6d. cl.
Evenings at Sea, post 8vo. 12s. 6d. cl.
Favourite Library, Vol. V. 'Keeper's Travels,' 18mo. 1s. bds.
Grote's (G.) History of Greece, Vols. VII. and VIII. 8vo. 12. 12s. cl.
Henry's Communicant's Companion, Essay by Dr. Brown, 5th ed. 2s.
Johnson's (C. W.) The Modern Dairy and Cookery, 12mo. 3s. 6d. cl.
Johnson (Dr.), The Religious Life, &c. by Author of 'Dr. Hookwell,' 12s.
Kavanaugh's (Julia) Woman in France in 18th Century, 2 vols. 12. 4s. cl.
Ladly's Library (The), 'Irridating and Embroidery,' oblong, 1s. 6d.
Lee's (Mrs. R.) Elements of Natural History, new ed. post 8vo. 7s. 6d.
Lucas (S.), Charters of Old English Colonies in America, 8vo. 4s. 6d.
Lynch's Expedition to the Dead Sea, 2nd ed. royal 8vo. 12. 1s. cl.
Manners's (Lord) English Bachelors and other Poems, 18mo. 4s. cl.
Memoirs of a Hungarian Lady, by Theresa Fulszyk, 2 vols. 12. 1s. cl.
Oxford Calendar for 1850, 12mo. 6s. bds.
Parlour Library, Vol. XXXVIII. James's 'Mary of Burgundy,' 1s.
Penny Library, (Ladly) Elements of Natural History, 2 vols. 12. 11s. 6d.
Prescott's Works, Vol. VI. 'Conquest of Mexico,' Vol. III. 6s. cl.
Railway Library, March, 'Blanche Montaigne,' by P. H. Myer, 1s.
Scene of the City in 1849, 3rd ed. 3rd ed. 3rd ed. 3rd ed. 3rd ed. 3rd ed.
Scottish Cavalier (The), by J. Grant, Esq. 3 vols. post 8vo. 12. 11s. 6d.
Sir Arthur Bouvier, by Author of 'Lady Granard's Botany,' 31s. 6d.
Sister Mary's Tales in Natural History, 7th ed. 12mo. 7s. 6d. cl.
Symonds's (S.) The Solid Progress, 3 Tale, 12mo. 3s. 6d. cl. gilt.
Wallace's (T.) The Heavenly Home, 2nd ed. 18mo. 1s. 6d. cl. gilt.
Wordsworth's Poetical Works, Vols. 5, 6, 2s. 6d. each, swd. 3s. 6d. cl.

DECIMAL COINAGE.

Cambridge, Feb. 27.

WILL you allow me through your pages to call attention to the subject of the long-promised decimal coinage? As this is only a matter of general interest, not a party question, it is natural that it should be little heeded by the public and altogether ignored by the political journals. Perhaps the editor of a literary and scientific periodical may not on that account think it less worthy of attention.

In February, 1842, a Government Commission gave in its Report on the subject. Eight years have elapsed and nothing has been done,—that is, nothing effectual. The point has from time to time been alluded to in the House of Commons and received with much laughter, so as almost to have established its right to be considered a stereotyped joke.

The United States, France, and Belgium have a decimal coinage;—England has not. There is no nation in the world (says J. S. Mill) so overridden by habit as the English,—except perhaps the Chinese. We have lately seen a few florins issue from the Mint and vanish again,—the said florins being accused of heresy, or treason, or both. However, probably we may conclude that at some time not very distant florins really will be current; the necessary thing now is to press for a completion of the scheme. Any one who understands the matter knows that an imperfect decimal coinage is not decimal at all; people will not reckon by florins,—they will style the new piece two shillings, and instead of a help it will prove a hindrance.

No time ought to be lost in bringing out the subordinate decimal coins. The Commission recommended tenths of florins to be called cents, and tenths of cents to be called millets. The millet differs from a farthing only by the $\frac{1}{2}$ of a farthing; and may therefore be considered as a farthing for practical purposes. A difficulty has been suggested about the cent; it is equal to $\frac{2}{3}$ pence,—and so, is too small for a silver coin and too large for a copper one. How is this to be met? We may say that no such coin is needed. The only denomination under the florin should be the millet; all the subordinate coins should be expressed as so many millets. The following would be found convenient.—

50 millets	=	a shilling	} silver.
25 "	=	a sixpence	
15 "	=	$\frac{2}{3}$ pence	
5 "	=	$\frac{1}{3}$ penny	} copper.
2 "	=	a halfpenny, nearly	
1 "	=	a farthing, nearly	

Probably it would be better to call the smallest coin a cent, as being the $\frac{1}{100}$ part of a florin, than a millet, as being the $\frac{1}{100}$ part of a pound. The importance of a decimal coinage is not understood by people in general. Everybody can appreciate the benefit

of getting a letter delivered with only one penny to pay for postage; the greater facility and correctness given to money calculations by a decimal coinage is what few comparatively comprehend. If our money calculations were expressed in the following manner,—

a pound
a florin = $\frac{1}{10}$ of a pound,
a cent = $\frac{1}{100}$ of a florin,

—and coins made as suggested above, the change really introduced would be slight. Moreover, men are so quick to learn where money is concerned that they might be trusted to grow familiar with the novelty without fear.

M. A.

BRITISH MUSEUM LIBRARY.

In common doubtless with many other of your readers, I have felt much interested in the correspondence relative to the British Museum Library which has lately appeared in your journal.—Perhaps it may not be out of place if I add an instance to prove that the Librarian is not over-anxious to avail himself of any rare and valuable collection, even when directly offered to him.

Some years ago I had contemplated the publication of a work treating of the rise and progress of newspaper literature in different countries,—and in the course of my investigations I made it my special object to collect files of all the colonial journals. Although I subsequently abandoned the publication as a thankless and unprofitable one, I still continued the objects of my research; and in the course of my business relations as a colonial newspaper agent and editor of the *Colonial Magazine*, continued to collect and preserve regular complete files of almost all the newspapers published in our British dependencies, besides many foreign journals. But these accumulating inconveniently upon me, I was desirous, rather than they should be scattered about and lost, that such valuable materials for the future illustration of the rise, progress, and history of our numerous possessions should be lodged in our national depository. I therefore made the Trustees of the British Museum the offer of my files in June 1840,—which they then willingly took at somewhere about the sum which they had cost me in postage alone,—viz., 46l. A few months since I made the Trustees the further offer of the continuation of those files,—having taken the trouble to have them classified, catalogued, and arranged: and a very ponderous and valuable collection they were,—consisting of some 60,000 or 70,000 newspapers. For these I merely asked what would about cover my outlay for postages on them. I learnt that their acceptance depended entirely on Mr. Panizzi, the librarian; and my letter offering them remaining unanswered for several weeks, I one day called in and saw the Librarian,—by whom I was received with scarcely common civility. He stated that the Trustees desired no more newspapers, as they had now more than they wanted.

I cannot but believe that these journals would have been much more generally useful and accessible to the public in the Museum Library than in my newspaper agency offices,—though to me the matter of their purchase or not is a subject of perfect indifference. Sure I am, however, that such a collection of the journals of India and our Colonies can never again be procured; and they should not, I think, have been so slightly passed over,—especially when, as your correspondent "Verificator" admits [ante, p. 150] the Library is "so woefully deficient in the newspapers of the Colonies." P. L. SIMMONS.

5, Barge Yard, City, Feb. 14.

OUR WEEKLY GOSSIP.

ON Tuesday last Mr. W. J. Fox obtained leave, with the consent of the Ministry, to bring in a Bill for promoting the secular education of the people in England and Wales. With all the increased attention which has of late years been devoted to questions of popular education, he showed that in England the highest proportion of the people attending schools of all descriptions does not exceed one in eight and a half. Mr. Fox's plan proposes that the deficiency of the means of education in parishes shall be ascertained by Government inspectors, and that the neighbourhood shall be invited to supply it by the formation of an educational Committee empowered to rate the inhabitants for the improvement

of the old schools and the establishment of new with a better system of instruction.—Of course, in answer to the proposal, the old persecuting spirit was at work which will have no man taught anything except on its own terms,—and which has succeeded, in the face of a strong and spreading educational movement, in keeping down the instruction of the people to the above low average. If men may not have secular education apart from religious,—in the divided state of religious opinions there can be no form of education which will be agreed on at all. Surely there is much which men of all beliefs may unite in considering it desirable that the people should be instructed in independent of those matters on which they disagree; and up to this point of disagreement it is high time that the Government should step in and provide a system of national education for the people.

A motion which Mr. Hutt had put upon the journals of the House of Commons for a "Return of the cost of preparing for publication and of publishing the 'Monumenta Historica Britannica, or Materials for the History of Britain,'—and of the number of copies printed, the names of the parties among whom they were distributed, and of parties applying for a copy of the work to whom it was not granted,"—and which stood for Tuesday last, was not, for some reason, brought forward. It involved many points of great literary interest; of which the questions of the continuation of this important work, of how far it is wise to sell the book at all, and if sold to fix upon it such a price as places it beyond the reach of all students of our national history who have not more five guineas than they know how to dispose of,—are not the least important. We hope Mr. Hutt will renew his motion, and let us have the information which he so properly asks for.

The Report of the Commission on the Management of the British Museum has, it is said, been agreed on,—and may be shortly expected. Its delay has caused enough of speculation:—we hear of revisions, and so on. It is to be hoped that, after all, it will be of a character likely to promote public interest of private and official interests. We hear,—but trust it is not the fact,—that a very small number of copies of the evidence has been printed. We have heard forty copies named—but hold that to be impossible.

The first detailed lists of the objects which will be admitted to exhibition at the grand Industrial Congress of 1851 have appeared in the *Gazette*, and been copied into the daily papers. They embrace generally the order of classification which has been from time to time anticipated in our columns,—but the particulars applicable to each head of classification are specified with great minuteness; and it is important that the industrial population should have all the details of the scheme clearly before them. So soon, then, as these details shall be completely and finally arranged, besides their publication in the *Gazette* we suggest to the Commissioners that they shall be printed and circulated throughout the community at cost price.

Our readers will remember that some time since [ante, p. 108] we copied into our columns, from the *Notes and Queries*, an epigram of great elegance on the subject of "Cupid Crying"—the contributor of which was desirous of finding through that medium, especially established for such discoveries, the original text and the name of its author. Subsequently, a Correspondent of our own [ante, p. 132] volunteered a translation by himself, in default of the original. The Correspondent of the *Notes and Queries* has now stumbled on what he sought,—and is desirous that we should transmit it to the author of the volunteer version, with his thanks. This we take the present means of doing. Under the signature of "Rufus," he writes as follows:—"In a MS. book, long missing, I find the following couplet, with a reference to 'Car. Illust. Poet. Ital., Vol. I., 229,' wherein it is ascribed to Antonio Tebaldeo.—

"De Cupidine.

Cur natum credit Venus? Arcum perdidit. Arcum
Nunc quis habet? Tusco Flavia nata solo.
Qui fatetur? Petit hæc, dedit hic; nam lumine formæ
Deceptus, matri se dare crediderat."

—Since printing this communication from "Rufus," we have received the same original (with the variation

of a single word—*quid* for *cur* in the opening of the epigram) from a German Correspondent at Augsburg. "You will find it," he says, "in the 'Anthologia Latina Burmanniana, III., 236,'—or in the new edition of this Latin Anthology by Henry Meyer (Lipsie, 1835), Tom. II., page 139, (No. 1566). The author of the epigram is doubtful,—but the diction appears rather too quaint for a good ancient writer. Maffei ascribes it to Brenzoni, who lived in the sixteenth century:—others give it to Ant. Tebaldeo, of Ferrara."—Our readers will perceive that the translator has taken some liberties with his text. "Lumine formæ deceptus," for instance, is not translated by "she smiled." But it may be questioned if the suggestion is not even more delicate and graceful in the translator's version than in the original.

Autograph collectors as well as book collectors have had some fine opportunities during the present week of enriching their collections; Messrs. Sotheby & Wilkinson disposing of a very miscellaneous lot of papers,—a portion, we suspect, of Mr. Upcott's long-concealed stores, with a sprinkling of good things from another portfolio. An unpublished letter from Dr. Johnson (address gone) was bought by Mr. Pocock, the great Johnson collector, for 3*l.* 1*s.* A letter of George Fox, the founder of the Quakers (signed G. F. only), brought 3*l.* 9*s.* A beautiful letter of Benjamin Franklin's, a charming illustration of Campbell's line,

With Franklin grasp the lightning's fiery wing,
describing the manner of his discovery, sold for 3*l.* 3*s.* An interesting letter (unpublished) of John Howard, the philanthropist, sold for 2*l.*; and a letter by Penn, the Quaker, for the same sum. A letter written by Lord George Gordon, the hero of the riots of 1780, sold for 2*l.* 1*s.* Dr. Johnson's letter was dated 10th Dec. 1751, and contained the following paragraph:—"Lord Orrery has read over Charlotte's book, and declares in its favour, though less ardently than we. He has spoken in its praise to Mr. Millar [the publisher]. It vexes me to think that scarcely any man, when he enters upon a book, gives himself up to the conduct of the author; but first imagines a way of his own, and then is angry that he is led from it."—Charlotte was, of course, Mrs. Charlotte Lennox, and the work her novel of 'Harriet Stuart.' The caprice on the part of the reader which the Doctor dwells on is still experienced by every writer and reader of works of fiction.

Some choice books have just been sold by Messrs. Sotheby & Wilkinson. A beautiful copy in blue morocco of Lord Kingsborough's 'Mexican Antiquities,' brought 36*l.* A fine copy of the 'Musée Française,' proofs before letters, sold for 82*l.* 10*s.* A 'Piranesi' (29 volumes in 20), brought 127*l.* A choice copy of Purchas's 'Pilgrimages,' in five volumes, with the rare frontispiece containing the portrait of the author, was knocked down for 30*l.* The first folio edition of Shakespeare brought 124*l.*; the second 19*l.*; and the third 40*l.*

On Wednesday last the annual general meeting of the Proprietors, Donors and Fellows of University College was held in the Council room of the building in Gower Street. Lord Brougham was absent,—by virtue of his office as he fills it; and Mr. Warburton was present, according to his notion of discharging his duties,—and presided. The Report showed a slight falling off from last year in the number of students,—the loss being in the medical faculty and in the junior school. In the faculty of Arts there is an increase. The total number of students during the year has been 850. The amount of fees received was 13,472*l.*; of which 9,106*l.*, exclusive of annual augmentations, fell to the share of the Professors and Masters. The students in attendance at hospital practice had contributed 1,343*l.* 18*s.* towards the support of the charity. Several valuable additions were stated to have been made during the year to the library and model-room—including Sir M. W. Ridley's cast from the 'Laocoon' in the Vatican. The expenses of the College were 7,076*l.* 4*s.* for building, and 3,400*l.* 6*s.* 6*d.* for ordinary outlay. There was some debate as to the necessity and value of the supplementary charter,—and it was determined to call a general meeting of the proprietors for the further discussion of the question.

We may mention here that Dr. Hare has been

appointed Assistant Physician to University College Hospital.

A Correspondent who writes from Sydney, at the date of the 24th of October last, says that the gold fever has reached those remote shores. The population is emigrating fast to California, and the loss of industrious colonists is likely to be extensively felt. Men making as much as 4*l.* per week in that favoured land are selling their houses and allotments for merely as much money as will pay their passage to the new El Dorado. "One of the most desirable measures in this colony now," he writes, "would be the establishment of a line of steamers between this place and Singapore; which would not only be likely to bring some Indian officers—or merchants—but would also afford to the sheep-farmers the means of importing Chinese shepherds, when, as is to be apprehended, after sheep-shearing the present shepherds shall receive their wages and depart for California."

It is stated from Copenhagen that Dr. Munch, Professor at the University of Christiania, has presented to the Society of Northern Archaeology in that city a very curious manuscript which he discovered and purchased during a voyage last year in the Orkneys. This manuscript is in good preservation; and the form of the characters assigns the tenth, or perhaps the ninth, century as its date. It is said to contain, in the Latin tongue, several episodes of Norwegian history, relating important facts hitherto unknown and which throw light on the darkness of the centuries that preceded the introduction of Christianity into Norway.

In Paris, the Academy of Sciences has elected M. Bussy, Director of the School of Pharmacy, from a list of several candidates, to supply the vacancy occasioned in its list of free members by the death of M. Francœur.—The same body has announced its award of certain of its prizes,—which will be distributed at a public sitting to be early appointed for the purpose. The Committee intrusted to decide on the different inventions having for their object to render an art or profession less prejudicial to health, has come to the conclusion that a prize of 2,500*fr.* shall be awarded to M. Leclaire, for the preparation on a large scale of white zinc, and its application to painting buildings by means of an oily sicative of manganese; and a like prize of 2,500*fr.* to M. Rocher, for an economical apparatus for distilling sea water on board ships, by applying to it the heat arising from the cooking apparatus on board. The prize for astronomy instituted by Delalande is awarded for 1846 to M. Galle, of Berlin, who discovered, on the 23rd of September, the planet Neptune, from the representations of M. Leverrier; that of 1847 is to be shared between M. Hencke, who discovered, on the 1st of July 1847, the planet Hebe,—and Mr. Hind, who discovered in the same year two new planets, one (the Iria) on the 15th of August, and the other (the Flora) on the 18th of October. The prize for 1848 is awarded to Mr. Graham, who discovered, on the 26th of April 1848, the planet Metis.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five.—Admission, 1*s.* Catalogue, 1*s.* GEORGE NICOL, Secretary.

THE WINTER EXHIBITION OF WATER-COLOUR DRAWINGS AND SKETCHES IN OILS, comprising works by the most eminent living Artists, is OPEN from Ten till Dusk daily. Admission (including Catalogue), 1*s.*; Season Ticket, 5*s.*—The Exhibition is altogether one which will repay the attention of visitors.—Admission, 2*s.* 6*d.* J. L. GRUNDY, Manager.

THE NILE.—RE-OPENED AT THE EGYPTIAN HALL, PICCADILLY.—The new and splendid MOVING PANORAMA of the NILE, showing all the stupendous Works of Antiquity on its banks, from Cairo the capital of Egypt to the Second Cataract in Nubia. Painted by Henry Warren and James Fahey from drawings made by Joseph Bonomi during many years' residence there.—Morning 3; Evening 8 o'clock.—Stalls 3*s.*, Pitt 2*s.*, Gallery 1*s.*

THE DIORAMA, Regent's Park, will be SHORTLY OPENED with a NEW EXHIBITION, representing the ROYAL CASTLE of STOLZENFELS and its Environs, visited by Her Majesty Queen Victoria in August, 1845, and the much-admired Picture of the SHRINE OF THE NATIVITY, at Bethlehem.

NEW EXHIBITION.—NOW OPEN, at No. 300, Regent Street, adjoining the Royal Polytechnic Institution, A PICTURESQUE TOUR to the BRITANNIA BRIDGE, with ILLUSTRATIONS, comprising Views of Birmingham, Chester, Coventry, the Victoria and Britannia Bridges, &c. &c. on a grand scale. Painted by J. W. ALLEN, Esq. An instructive and amusing Description by JOHN CLARK, Esq.—Hours of Exhibition: Afternoon, Two o'clock and Four; Evenings, Seven o'clock and Nine.—Admission, 1*s.*; Schools, half-price.

ROYAL POLYTECHNIC INSTITUTION.

SIR HENRY R. BISHOP'S LECTURES ON MUSIC with VOCAL ILLUSTRATIONS, take place on Monday, Wednesday, and Friday Evenings at Eight, and on Tuesday, Thursday, and Saturday at Three o'clock.—ILLUSTRATIONS ON ASTRONOMY, by Dr. Bachhofer, on Wednesday and Friday at one o'clock, starting Lent.—Dr. Bachhofer's LECTURE ON THE PHILOSOPHY OF SCIENTIFIC RECREATION, Mornings and Evenings.—A LECTURE, by J. H. Pepper, Esq. on the CHEMICAL RELATION OF THE METALS—DISSOLVING VIEWS OF LONDON in the SIXTEENTH CENTURY AND AS IT NOW IS, with a Descriptive Lecture; also a SERIES OF VIEWS OF ROME.—Experiments with the DYER and DIVING BELL, &c.—Admission, 1s.; Schools, Half-price.

SOCIETIES

GEOGRAPHICAL.—Jan. 28.—Capt. H. Smyth, R.N., President, in the chair.—W. N. Cooke, Esq. was elected a Fellow.

A letter from the Admiralty, inclosing copies of Reports from Capt. Kellett, of H.M.S. Herald, and from Commander Moore, of H.M.S. Plover, on the proceedings in search of the Expedition under the command of Capt. Sir John Franklin; together with the tracings of the Surveys lately executed in the Arctic Seas, as well as those along the west coast of Central America,—which were explained by Lieut. Wood, R.N., the Commander of the Pandora,—was read.

Letter from Commander Mathison, of H.M.S. Mariner, communicated by the Admiralty. In obedience to orders from the Commander-in-Chief, Commander Mathison proceeded in H.M.S. Mariner to the coast of Japan, and anchored off the town of Oragawa, twenty-five miles from the capital of the empire and three miles farther than any other vessel of a foreign nation had been allowed to proceed. The Mariner sounded all the way across and along the shores. "The Japanese interpreter on board having informed the authorities of the object of my visit, I sent my card, written in Chinese, ashore to the Governor, requesting him to receive my visit; to which he replied, that, out of courtesy to me and curiosity to himself, he would have been delighted to pay me a visit, and also entertain me ashore, but that it was contrary to the laws of the country for any foreigner to land, and that he, the Governor, would lose his life if he permitted me to proceed any farther up the bay. When about eight miles from Cape Misaki, which forms the south-west end of the bay, ten boats, manned with twenty armed men and five mandarins in each, came alongside. I allowed the mandarins to come on board, when they presented me a paper, written in French and Dutch, directing me not to anchor or cruise about the bay. Finding, however, that I was determined to proceed, they offered, when within two miles of the anchorage, to tow me up, which I accordingly accepted. Several boats were stationed around us during the night, forts were lighted up, and several hundred boats were collected along the shore, all fully manned and armed. In return, I had my guns loaded, and requested their boats to keep at a respectful distance during the night. Othosan, the interpreter, was in great dread; saying that in case we landed, the Japanese would murder us all, and as for himself, he would be reserved for a lingering death by torture. Oragawa appears to be the key of the capital of the empire, and contains 20,000 inhabitants. All the junks going and returning to Jeddo must pass the custom-house here; and with a moderate force the whole trade of the capital might be completely stopped. With an armed steamer, the passage up to Jeddo might be surveyed; and I was informed that a ship could approach within five miles of the city. Between the capital and the port an excellent road exists. The mandarins here appear of an inferior class, treated us civilly, and were anxious to gain any information from us, but would give none in return. They took sketches of different parts of the ship, sent us some water, vegetables, and eggs, and then were continually inquiring when I intended to depart. Mr. Halloran, the master, having made a survey of the anchorage, I weighed, and proceeded to Semodi Bay, of which an accurate survey was made. I landed at this place,—but the mandarins immediately followed, entreating me to return on board. They supplied us with plenty of fish, and sent fifty boats to tow us out. The Governor of the province came on board at this place; he lives at a town called Mionaki, thirteen miles off, and was evidently a man of high rank from the respect shown him by his suite. The Dutch interpreter from Oragawa likewise came on board with two mandarins to watch

our proceedings. They were, however, doubtless acting as spies on each other," &c. &c.—Dr. Gutzlaff hoped that the time was rapidly approaching when the commerce of these two empires would be open to the world. To Russia, the Chinese Emperor, in a secret treaty, has granted the free navigation of the Amur, which will greatly facilitate the communication between the American and the Asiatic possessions of Russia on the Northern Pacific and St. Petersburg, *via* Kiakta. The Japanese carry on a restricted trade with China and Holland; but it is the opinion of the illustrious Humboldt that an opportunity for opening a liberal and honourable commerce between Europe and Japan will be afforded when the Atlantic and the Pacific shall be united by a canal across the Isthmus of Panama, and Japan thus brought more than 6,000 miles nearer Europe and America. "This neck of land," he observes, "has been for ages the bulwark of China and of Japan."

Feb. 11.—Capt. H. Smyth, R.N., President, in the chair.—The Hon. E. Everett, Don F. Cuello, the Baron v. Müller, and M. Le Comte E. de Balbi, were elected Corresponding members.—W. Bollaert, Esq. was elected a Fellow; and, in consideration of his distinguished services in the cause of geographical discovery, Capt. J. Becroft, Governor-General of Fernando Po and Her Majesty's Consul between Cape St. Paul and Cape St. John, was proposed, and at once unanimously elected a Fellow without the usual suspension of his name in the library.—Read, a letter from Sir W. Hooker, containing an account of the late capture, and subsequent release of his son, Dr. Hooker, and Dr. Campbell, by the Rajah of Sikkin.

Papers read were.—1. 'Account of the Discovery of the Lake Ngami, in Southern Africa, by the Rev. David Livingston, accompanied by Messrs. Murray and Oswell.' Mr. Livingston, with his friends, started on the 1st of June last from Kolobeng (25° S. lat. and 26° E. long. South Africa) to penetrate the Desert in search of the lake. This desert has hitherto presented an insurmountable barrier to Europeans; and a party of Griquas even last year, at two different points, made many and persevering efforts in vain to cross it. When Sekomo, the Bermangeto chief, learned the intention of Mr. Livingston to penetrate through the region beyond him, he ordered his men to drive the Bushmen and Bakalibari from the route, in order to deprive the party of their assistance in search for water. After a persevering march of about 300 miles, the party at length struck on a magnificent river on the 4th of July; and, following along the banks of this nearly 300 miles more, reached the Batasama, on the Lake Ngami, in the beginning of August. The Bakoba, or Bayeige, are a totally distinct race from the Bechuanas, and are much darker than the latter. Of 300 words collected by Mr. Livingston, only 21 appeared to resemble the Sitchuana. "We greatly admired," says Mr. Livingston, "the frank, manly bearing of these inland sailors; who paddle along their river and lake in canoes hollowed out of the trunks of immense trees, take fish in nets made of a weed abounding on the banks, and kill hippopotami with harpoons attached to ropes." The banks were beautiful in the extreme, in some parts resembling the Clyde. They were covered with gigantic trees, many of them quite new. Two or three measured in circumference seventy to seventy-six feet. The higher the party ascended the river the broader it became, until it measured upwards of 100 yards in breadth between the wide belt of reeds lining the sides. The water was clear as crystal, soft and cold. The Youga is reported to communicate not only with the lake, but also with other large rivers coming from the north. One remarkable feature of the river is, its periodical rise and fall. During the short time the party remained, it rose nearly three feet in height, and this too in the dry season. This rise is evidently not caused by rain, the water being so pure; and besides the purity increased as the party ascended towards its junction with Tamunakle, from which river it receives a large supply. With the periodical rise of the rivers large shoals of fish descend. The latitude of the lake at its north-east extremity is 20° 20',—the longitude is supposed by Mr. Livingston to be about 24° east. It gradually widens out from the mouth of the Youga into a frith about fifteen miles across, and towards the south-west pre-

sents a large horizon of water.—The reading of this paper was followed by an animated discussion.

2. 'Views and Illustrations in Abyssinia,' by Mr. Bernatz, artist to the mission under Major Harris. The correctness of the illustrations was confirmed by Dr. Beke, who had been present at some of the scenes represented by Mr. Bernatz.—We have ourselves seen these 'Views and Illustrations' by Mr. Bernatz, and can testify to the graphic ability with which the incidents of a scenery new and strange are there brought before us. Mr. Bernatz remained in the country from 1841 to 1843; and being left behind with a second division of the mission for a portion of that time, and stationary at certain points, he was enabled to see much that would have escaped him in a rapid march through the country. The physical accidents of the earth and of the atmosphere, the zoology and botany of the countries through which the mission passed and amid which Mr. Bernatz encamped, and the manners and customs of the various classes of the inhabitants, are all illustrated in these striking sketches,—which are fifty in number.

ASIATIC.—Feb. 16.—H.R.H. Prince Albert in the chair.—Major Rawlinson read the second part of his paper 'On Babylonian and Assyrian Inscriptions.' He first explained the process by which these inscriptions had been rendered legible. There were in Persia a vast number of cuneiform inscriptions of the Achaemenian kings, tri-lingual and tri-literal; that is, composed in three different languages and expressed by three different alphabets. These languages were Persian, Sythic, and Babylonian, agreeing with the three great lingual families into which the empire of Cyrus and Darius was divided. The Persian inscriptions were comparatively easy,—being written in a language closely allied to the Sanscrit, and the alphabet being sufficiently regular. They were accordingly first studied; and by dint of a careful analysis were soon completely deciphered.

The next step was to supply the alphabetical key thus acquired to the Babylonian transcripts. A list of about eighty proper names was soon obtained; of which the approximate pronunciation was known from their Persian correspondents; and from these names an alphabet was drawn up, giving the value of about 100 Babylonian characters. A diligent collation of inscriptions had increased the number of known signs to about 150; and such, Major Rawlinson observed, was the extent of his present acquaintance with the Assyrian and Babylonian writing.

An explanation was then given of the nature and structure of the Assyrian alphabet;—it was said to bear undoubted marks of an Egyptian origin. It was partly ideographic and partly phonetic; and the phonetic portion was partly syllabic and partly literal. Major Rawlinson could not admit that the phonetic system was entirely syllabic, as had been sometimes stated. There was, no doubt, an extensive syllabarium; and the literal characters, moreover, required a vowel sound either to precede or follow the consonant; but such vowel sound was rarely uniform,—and he preferred, therefore, distinguishing the literal signs as sonant and complemental, and leaving the vowels to be supplied according to the requirements of the language. He further explained that non-phonetic signs were used as determinatives in the same manner, though not to the same extent, as in Egyptian; and that the names of the gods were usually represented either by arbitrary monograms or, perhaps, by the dominant letter of the name. Some characters, indeed, he said, might be used to express a syllable or the dominant sound in that syllable; while others were employed to represent two entirely dissimilar alphabetical powers,—very great confusion and uncertainty prevailing in consequence. He also noticed the poverty of the elemental alphabetical powers; the want of distinction between the hard and soft pronunciation of the consonants; the mutation of the liquids and other phonetic powers, not strictly homogeneous; and the extensive employment of homophones; and he endeavoured to illustrate all these obscurities of alphabetic expression by suggesting that, as the Assyrian system of writing was borrowed from that of Egypt, so each cuneiform sign must have been originally supposed to represent a natural object, and the phonetic power of the sign may have been in some cases the complete name of

city; in the same manner as Baal-bek, 'Αραβήχ, &c. He thought that there were two distinct divisions of Egypt commonly mentioned at Khorsabad: one, *Misr* (perhaps Mitsur, the Hebrew מִצְרַיִם) which seemed the lower Egypt, and which was ruled over by *Bi-ar-ha*, possibly the *Pe-hur* of the hieroglyphs; and the other *Misek*, or higher Egypt, governed by a king whose name was written *Me-ta* (possibly a contraction for *Menophtha*). He suggested that these two divisions might represent the upper and lower country of the hieroglyphs, and that it was in consequence of the great similarity of the names that the Hebrews employed a single dual form, *Misraim*. At any rate the country of *Misek*, which played so very conspicuous a part in the annals of Khorsabad, was immediately contiguous to *Misr*, or lower Egypt; for the King *Me-ta* appears sometimes to reside in *Ba-bek* or Heliopolis; and the two geographical names, moreover, were always associated. It might be remembered, also, that the names *Menophtha* and *Pe-hur* followed each other in the hieroglyphic lists of the twenty-first dynasty.

In noticing the campaigns against Senacte, a city of Phœnicia, contiguous to Ashdod, or Azotus, Major Rawlinson observed, that after the place was taken, the Assyrian king gave it to Metheti of Athens; and suggested that as the city of Senacte was stated in another passage to be in the hands of the Yavana, or Ionians, this Metheti of Athens, might possibly be Melanthus of Athens, or, at any rate, some Athenian leader subsequent to the immigration of the Ionic families, who being in command of a fleet on the coast of Phœnicia, had rendered assistance to the King of Assyria in bringing the sea-ports under subjection.

Major Rawlinson continued to describe all the campaigns of the Assyrian monarchs in succession, and furnished much illustration from the ancient and modern geography of the countries between the Mediterranean and Persian Gulf. He stated that about 1,000 names of countries, tribes and cities were mentioned in these inscriptions; and that when the records were completely and determinately made out, a most invaluable tableau would be thus furnished of the political geography of western Asia ten centuries before the Christian era.

Before closing his notice of the Khorsabad inscriptions, he explained his observation at the last meeting in regard to the introduction of a strong Scythic element at this period into the population of central and western Asia. He showed that the Sæcæ or Scythæ were always named *Tismiri* by the Babylonians and Assyrians; and that under the reign of the Khorsabad king, these *Tismiri* were to be found in almost every province of the empire, constituting in fact, as it would seem, the militia of the kingdom. Major Rawlinson further observed that he considered the *Tismiri*, *Sæcæ* or *Scythæ*, to represent the nomadic tribes generally, in contradistinction to the fixed peasantry, and without reference to nationality, including, in fact, in their ranks, Celts, Slavonians and Teutons, as well as all grades of the Tartar family, from the primitive type of the Fin and Magyar to the later developed Mongolian and Turk; and he added that the Zimri of Jeremiah, associated with the Elamites and Medes (c. xxv. v. 25), referred in all probability to the same tribes.

Of the Koyunjik king, Major Rawlinson observed that he had only met with two historical inscriptions recording the conquest of Babylon, Susiana, Sidon, &c., and that both these records were much mutilated. The ordinary inscriptions of this monarch were religious, and extremely difficult to be understood.

Of the third king of the line, *Assur-aden-assar*, little was known beyond the name. Major Rawlinson cautioned the meeting, however, against confounding the name of this king with that of the builder of the north-west palace at Nimrud. The names were quite distinct, and an interval of at least two centuries must have occurred between the two monarchs in question.

Major Rawlinson then cursorily noticed the names and actions of five other Assyrian monarchs, of whom relics had been discovered in Nineveh and the vicinity. Some of these monarchs, he said, in all probability belonged to the lower dynasty; but he could not recognize any of the historical names.

In continuation, he enumerated six kings of Ar-

menia, whose inscriptions were found at Van and in the vicinity; and he stated good reasons for attributing this family to the eighth and seventh centuries before the Christian era.

Passing on to Babylonia, he then noticed eight or nine kings, whose names were found upon different monuments; but he added, that in the present state of our knowledge it was impossible to classify these monarchs, or even to identify any kings but Nebuchadnezzar and his father Nabopolassar. He observed, that throughout Babylonia Proper, even at Borsippa,—which was undoubtedly one of the oldest sites in the country,—the only name which he had found upon the bricks was that of Nebuchadnezzar, or rather, *Nabochodrossor*. This king appeared to have formed some hundreds of towns around Babylonia,—rebuilding the old cities, and founding new ones. Further to the south, however, at Niffer, at Warka or Orchæ (Ur of the Chaldees), at Umgehri, and Umwareis,—there were magnificent ruins belonging to other royal lines; and it is probable that if bricks were collected from all these sites, something definite must be made out with regard to the Babylonian and Chaldean chronology.

Major Rawlinson then alluded to the standard inscription of Nebuchadnezzar, the best and most perfect copy of which was that engraved on the India House slab. This, he said, was a sort of hieratic, statistical charter. He did not pretend to be able to read and interpret it throughout; but he had, at any rate, found in it a detail of all the temples built by the king in the different towns and cities of Babylonia, together with the names of the particular gods and goddesses to whom the temples were dedicated,—and a variety of matter regarding the support of the shrines, and the ceremonial and sacrificial worship performed in them,—which it was exceedingly difficult to render with any approach to exactitude.

Major Rawlinson further stated that the name of Babel was never used until the time of Nebuchadnezzar; and he protested, therefore, against the possibility of the title being found in an Egyptian inscription of Thothmes III. The ancient name of Babylonia was *Sendêreh*—the *Shinar* of Scripture, and *Sennap* of Histories. In more recent times it was termed *Babeleh*, or more frequently *Athreh*—a title which he considered to be identical with the *Otri* of Pliny.

In conclusion, Major Rawlinson noticed the tablet of King *Susra* among the ruins of Susa,—and the less known inscriptions of Elymais. The former was written in the hieratic Susian character, and was exceedingly difficult to be made out;—the latter were in cursive Elymaean, which was not very different from cursive Babylonian. Both the Susian and Elymaean languages, however, were perfectly distinct from Assyrian, and appeared to belong to a Scythic rather than a Semitic family.

After giving a general sketch of the results that had been obtained from the various sources of intelligence thus enumerated and partially explained, Major Rawlinson concluded his lecture in the following words:—"Nations whom we have hitherto viewed through the dim medium of myth or of tradition, now take their definite places in history: but before we can affiliate these nations on any sure ethnographical grounds—before we can trace their progress to civilization, or their relapse into barbarism—before we estimate the social phases through which they have passed—before we can fix their chronology, identify their monarchs, or even individualize each king's career,—much patient labour must be encountered, much ingenuity must be exercised, much care must be bestowed on collateral as well as on intrinsic evidence; and, above all, instead of the fragmentary materials which are at present alone open to our research, we must have consecutive monumental data extending at least over the ten centuries which preceded the reign of Cyrus the Great."

SOCIETY OF ANTIQUARIES.—Feb. 28.—Mr. Collier in the chair.—Read—"A Continuation of Mr. Morgan's History of Clock and Watch making." This communication was accompanied by the exhibition of a number of curious specimens of early clocks and watches.

In reference to the remarks of Major Rawlinson,

read at the last meeting, Mr. Akerman read some notes on the title "Bel" or "Baal," which he showed was an epithet only, and not the name of a particular divinity, as supposed by the learned Major. Mr. Akerman cited many proofs that "Baal" signified chief or supreme protector; and that in fact the tutelary divinity of a city would, if of the male sex, be always thus designated by the people of Eastern countries. He referred to the well-known Melita Inscription, on which Melkart, the Phœnician Heracles, is styled the *Baal of Tyr*; and quoted Josephus, who tells us that Jezebel built a temple to the god of the Tyrians whom they call *Belus*. A passage in Hosea shows that the Jews were in the habit of addressing the true God as their *Baal*—hence the Almighty is represented addressing Jerusalem and interdicting the application of the epithet to himself. Notwithstanding the confusion arising from the want of a proper understanding of the use of this epithet, both by ancient and by modern writers,—it was perfectly well comprehended and illustrated by the poet Milton; who, when speaking of the divinities of the Assyrians and the nations, says they had general names of Baalim and Astartoth, Those male, these feminine.

INSTITUTE OF BRITISH ARCHITECTS.—Jan. 21.—Earl De Grey in the chair.—H. J. Stevens, Esq., was elected a Fellow and L. Stride, Esq., an Associate.—The President informed the meeting in reference to the Commission for the Exhibition of Works of Industry of All Nations in 1851, that he had been officially applied to, to be a member of that Commission; but that he had been obliged to decline the honour on account of his health not permitting him to devote that attention which would be required by the probably arduous duties of the Commission. His Lordship had no doubt that the profession would be adequately represented by Mr. Barry, a Fellow of the Institute, who had been appointed on the Commission.—Mr. H. Roberts read a paper on the arrangements and constructions of dwellings for the labouring classes.

Feb. 4.—S. Smirke, V.P. in the chair.—C. H. Gabriel, J. Norton and F. W. Porter, Esqs. were elected Associates.—The Chairman announced that Mr. T. Fuller had tendered his resignation as Associate, which had been accepted.

A resolution of the Council was read, recommending to the members, "that the Royal Gold Medal be awarded to C. Barry, R.A., for having designed and executed various buildings of high merit."

The resolution and recommendation were unanimously approved of by the meeting.

The Report of the Council on the Essay and Designs received in competition for the silver medal of the Institute and the Soane medallion was read, and ordered to be taken into consideration at the next ordinary general meeting.

S. Angell read a paper 'On the Life, Genius and Works of Giacomo Barozzi da Vignola.' On the walls were exhibited a large collection of drawings and sketches of the principal works of this master.

Prof. Cockerell, Messrs. Hardwick, Smirke and Tite, Fellows, offered some remarks suggested by the paper.

Some specimens of carving in marble by machinery, consisting of groups of figures and some architectural ornaments, were exhibited by M. Conté, the patentee.

STATISTICAL.—Feb. 18.—Lieut.-Col. W. H. Sykes, V.P. in the chair.—Dr. Gutzlaff read a paper 'On the Agriculture, Commerce, Manufactures, &c. of China,' in none of which machinery is ever employed. The implements in use are of a very rude and primitive construction; mainly owing to the fact of the Government offering little or no encouragement to the most willing and enterprising of its subjects. This stagnation of Art is especially observed in the inland countries; but at Canton and some marine districts intercourse with other nations has effected much towards raising the standard of manufactures, &c. The principal mines are gold, silver, tin, iron, lead, and copper; the latter of which greatly abound, though to little purpose—since the use of it for ordinary purposes is prohibited, lest the quantity required for casting the currency of the country should fall short. Tin-foil is in much use, and is made to represent gold by

the application of a yellow varnish. The Chinese possess no silver coinage; the only circulating medium of this kind being Spanish and republican dollars. Gold is circulated in bars of 10 oz., or in leaf; the latter being most highly prized. Some proficiency has been attained in the manufacture of glass: that cut at Pekin is not inferior to Bohemian, and realizes annually 100,000*l.* sterling. Jewellery is manufactured to some extent; ornaments made from the jade-stone found in the Khoten River, alone amounting to 1,500,000*l.* annually. The following are the principal manufactured productions, and their estimated annual sterling value:—Lacquered ware, 600,000*l.*; grass-cloth, 3,000,000*l.*; cotton, at the rate of 1½ tael to each individual, amounts to 183,000,000*l.*, silk (in which the Chinese greatly excel), at 1 tael to every tenth of the population, 12,000,000*l.*; silk and cotton mixed, 4,000,000*l.*; wool, 3,000,000*l.*; ship-building, 20,000,000*l.*; the produce of the fisheries, 90,000,000*l.* Inland commerce is much retarded by the heavy tolls levied on the transit of goods, and from the extremely limited system of banking circulation. Piracy and smuggling prevail to an immense extent; to which may be attributed the decline of at least one-third of the maritime commerce during the last fifteen years.

LINNEAN.—Feb. 5.—W. Yarrell, Esq. in the chair.—The Rev. G. Capel, W. Tebitt, Esq. and J. Buckman, Esq. were elected Fellows.—Dr. Lankester laid on the table the two new volumes of the publications of the Ray Society for 1849; consisting of a volume of papers on Botany and Dr. Baird's richly illustrated work on the British Entomofauna.—The following address from the Royal Bavarian Botanical Society, presented to Mr. Brown on the occasion of his being elected President of the Society, was read:—

Viro eminentissimo, edoctissimo, emeritissimo,
Domino Domino ROBERTO BROWNIO, D.C.L.,
Permulaturo Linneæano Literariorum Socio et Patrono,
Et SUPRE LINNEÆANÆ LONDINENSIS PRÆSIDII ELECTO,
Botanicorum Antistiti,
Qui Antipodum Floram primum et penes solus digessit,
Explorans fideliter quæ et ipse legerat et alii reportarunt
plantas,
Qui complures Plantarum Familias Naturales ordine
disposuit,
Exquirens fortiter novas et neglectas generum notas,
Qui Physiologiam Stirpium plurimis investigationibus dis-
puxit,
Exponens feliciter morphoscos et geometrices botanice
leges,
Qui reliquias Pristinæ Floræ fossiles discretim discussit,
Expandens florentem itinerum lignorum structuram,
Qui denique hodiernæ Phytographiæ et Phytologie aperto
discrimine

Et pater et stator et auctor existit,
Et, quod faustum hominem socio imposuit Germanorum
Academia distincto,
Cui alter Rains per totum orbem famam sui dispersit,
Honorum, quo et se ipsum et virum ornavit Societas Lin-
næana,
Promovendo in sedem patroni divi Linneæi talem vicarium,
SOCIETATIS BOTANICÆ RATTISBONENSIS REGIA
Calendis Januarii. MDCCCL. P. gratulatur.

Mr. Gould exhibited specimens of a new species of the anomalous genus of Australian birds, *Menura*, which he proposed to dedicate to Prince Albert as *M. Alberti*. He also exhibited a specimen of a new species of lobster and two new Lepidopterous insects from Australia.

A continuation of Mr. Huxley's paper 'On the *Melias*' was read.

Feb. 19.—W. Yarrell, Esq., in the chair.—The Rev. J. Beddingfield was elected a Fellow. Specimens of the fruit of maize from the tomb of a Peruvian mummy were exhibited. Plants from the Macintyre River, New South Wales, collected by T. Kier, Esq., were presented by Mr. Pamplin. Busts of the late Bishop of Norwich and Dr. Maton were presented by the President. A memoir of Dr. Schreber, professor of botany in the University of Erlangen, was read by Dr. Wallich. Schreber was a pupil of Linnaeus, and contributed largely to the *Amoenitates Academicæ*,—edited the *Genera Plantarum* of Linnaeus,—and began to write a natural history of quadrupeds, which has since been completed by Goldfuss and Wagner. He died in 1810. The memoir contained a number of particulars of the life of Schreber, which the author had derived from the autobiography of Dr. Martins, the father of the present distinguished President of the Royal Bavarian Botanical Society, and the historian of the family of Palms.—The Secretary read two original letters from Sir J. E. Smith to Dr. Dryander; the one on

Galvani's discovery of the effects of plates of metal on the muscles of the frog,—and the other, dated 1802, on the charter granted to the Linnean Society.

ZOOLOGICAL.—Feb. 26.—W. Spence, Esq. in the chair.—Prof. Owen communicated a Memoir (No. IV.) 'On the Gigantic Wingless Birds of New Zealand.' Having in the previous Memoirs determined and referred to their genera and species the different bones of the leg, he made those of the foot the subject of the present communication, which was illustrated by the exhibition of an extensive series of remains from both the north and south (or middle) islands of New Zealand,—comprising the entire series of phalanges of one and the same foot of the *Palapteryx robustus*, a gigantic species from Waikawaite,—a similarly complete series of the *Dinornis rheides*,—and series more or less incomplete of the phalanges of the *Dinornis giganteus*, *Palapteryx ingens* and other genera and species of the singular extinct wingless birds of New Zealand. The characteristics of the different phalanges were minutely detailed, and the different proportions of the toes characteristic of different species,—especially of the two most gigantic, viz., the *Dinornis giganteus* of the North Island and the *Palapteryx robustus* of the turbarry deposits of the Middle Island. The adaptation of the claw-bones for scratching up the soil was obvious from their shape and strength. The generic distinction of *Palapteryx* had previously been indicated by a slight depression on the metatarsus, supposed by the author to be for the articulation of a small back toe, as in the *Apteryx*; and he had since received a specimen of the principal bone of that toe, which was exhibited and described. A nearly entire sternum, a portion of a minute humerus, a cranium of one of the larger species of *Palapteryx*, and a cranium of one of the smaller species of *Dinornis*, were also exhibited and described. This magnificent series of remains of the great New Zealand birds had been collected chiefly by the late Col. Wakefield, and had been transmitted to the author through the kind interest of J. R. Gowen, Esq., a director of the New Zealand Company.

A paper was read by Mr. Adams 'On New Species of *Cyclostrema* and *Separatista*, from the collection of Mr. Cumming.'

INSTITUTION OF CIVIL ENGINEERS.—Feb. 26.—W. Cubitt, Esq., President, in the chair.—'On the Street Paving of the Metropolis, with an account of a peculiar system adopted at the London and North-Western Railway Station, Euston Square,' by Mr. W. Taylor.—The paper commenced by directing attention to the importance of a good system of paving, in conjunction with a more perfect plan of sewage, for all large towns. The paving of the metropolis had too long been carried on under an antiquated and unsatisfactory system, of using large masses of granite, placed on an insufficient substratum; the consequences of this were great noise, an imperfect foot-hold for the horses, danger of the constant fracture of the springs and axles from the jolting over an uneven surface, and great expense of repairs. The "macadamized" streets were manifest improvements on such a system; but the surface was not found capable of resisting the heavy traffic of the main thoroughfares of the city. The defects of the wood pavement so greatly exceeded the merits that it had been nearly abandoned. Impressed with the disadvantages of the present system of paving, Mr. Taylor tried an experiment about ten years ago, by covering a surface subject to very heavy traffic,—and subsequently, about five years since, entirely paving the departure side of the Euston Station of the London and North-Western Railway in a peculiar manner. The system was on entirely new principles. The method employed was, after removing the sub-soil to the depth of sixteen inches, to lay a thickness of four inches of strong gravel, equally and well rammed, then another layer of gravel mixed with a small quantity of chalk, or hoggin, for the purpose of giving elasticity, the ramming being continued as before; a third coat, of the same materials, was then laid and rammed, a regular degree of convexity of surface being preserved. The stones used were Mount Sorrel granite, dressed and squared into regular masses of four inches deep, three inches thick, and four inches long: these stones were laid in a bed of fine sand one inch in thick-

ness, equally spread over the surface of the substratum, and they were carefully placed, so that no stone should rock in its bed. The whole surface was then well driven down with wooden rammers, weighing fifty-five pounds each. The small size of the stones enabled them to be well rammed home, so that the surface of the pavement never sank, and the hardness and toughness of the material prevented the stones from being worn down by any traffic, however heavy.—It was stated, that this system was found infinitely preferable to the employment of large stones, and the statement of cost was vastly in its favour; the price of the ordinary kind of granite paving, in London, being 18*s.* per superficial yard, and the maximum cost of the new or "Euston" pavement, including the substratum, was not 12*s.* per yard, and deducting the value of the old stones, not (in this latter case) claimed by the contractor, the nett cost would only be 9*s.* per yard. It was suggested, that the different Paving Boards should make a trial in streets of small traffic, by lifting the large stones, and cutting them into small cubes, or rectangular pieces, of three inches in depth, for the future pavement; so that a good field would be afforded for the practice of the paviours, which would enable them to be better qualified for the task of extending the system to the more important thoroughfares. By this means, too, a large surplus of stone would be accumulated for paving, and the refuse would be valuable for macadamizing the roads in the outskirts.

ROYAL INSTITUTION.—Feb. 22.—W. Pole, Esq. Treasurer, in the chair.—Mr. Carpmæl 'On the Manufactures from the Cocoa Nut.' These manufactures are remarkable for the simplicity of the processes resorted to, and for the usefulness of the articles produced, in many instances, from materials formerly thrown away as useless. The cocoa nut as it comes from the tree consists—first, of the outer husk, composed of fibres matted and adhering together; secondly, the shell; and, thirdly, the kernel. The manufacturers up to the present time employed only the outer husk and the kernel. The natives have long used the fibres obtained by rotting the outer husk till the fibres can be separated by beating the husks. The fibres are spun into yarn by the native girls and women, by rubbing such fibres between the palm of the hand and the surface of the leg; and in this manner is made the large quantity of Coir yarn brought into this country and used for weaving cloths for covering passages and rooms, and also matting for various uses. Notwithstanding this rude mode of spinning the fibres, up to the present time no better means has yet been introduced; and the whole of the yarn employed in this country is imported. This, however, may be accounted for by reason of there having been no practical mode of obtaining the fibre in this country from the husks till very lately. Now, however, that ready means of obtaining the fibres from the husk are known, it is reasonable to expect some better means of spinning will be invented. Mr. Carpmæl then explained how the husks are now beaten to obtain the fibre, which consists of three descriptions:—first, a light elastic fibre suitable for stuffing furniture; secondly, a coarser fibre used for making mats; and, thirdly, a strong fibre used for brushes and brooms. The husks are soaked for some time, then subjected to the pressure of grooved rollers or cylinders, then again soaked, and again subjected to grooved rollers, and then by successive processes of carding by revolving cylinders armed with bent teeth the fibres are combed out, the separate descriptions of fibres being deposited in different receivers. The uses of these fibres were then shown in the making of brushes, brooms, mats, and mattresses. Mr. Carpmæl next proceeded to explain the uses of the Kernel, which are dried in the sun, then pounded in mills to extract the oil; but of more modern time the dried kernel has been pressed between mats in powerful presses. The oil for the most part is sent to this country, and was formerly largely employed in the manufacturing of candles. The oil being when it comes to this country of about the consistency of lard, requires pressing to separate the stearine from the elaine, and this is done between mats of cocoa-nut fibre pressed in powerful presses. The stearine was used for candles at first alone, then

in combination with stearic acid of tallow, producing what are called composite candles; and it was the introduction of the stearine of cocoa nut, combined with stearic acid, which constituted the first step to the great improvement which has taken place in the manufacture of candles. The larger quantities of cocoa-nut oil, however, are now exported to France to make soap,—the use of such oil in candle-making being now for the most part substituted by palm oil. Mr. Carpmel then stated that it had lately been proposed in a communication from Ceylon to employ the juice of the cocoa-nut tree for the making of sugar; it being considered that each tree is capable of producing upwards of one hundred-weight per annum, and that an acre of cocoa-nut trees, requiring little cultivation, will produce at least twice as much sugar as an acre of sugar-cane, requiring much more cultivation.

SOCIETY OF ARTS.—Feb. 6.—J. Walker, Esq. V.P. in the chair.

Mr. Findlay's paper 'On Artificial Breakwaters' was resumed, and the principles which were described in the first part were reverted to. The force of the waves and the compound system usually existing at all times on the sea, and the prevalent direction of the winds as governing the surface waves, were again alluded to. The application of these principles to practice was the subject of the present part of the paper. Cherbourg Digue was the first work of this nature. The original projects to protect the road in 1712 and in 1777, by a line of sunken ships filled with stones, as at the siege of La Rochelle, in 1573, were abandoned. In 1782-4, M. de Cessart commenced the present digue by building immense timber caissons, of a truncated conical figure, 150 ft. in diameter at the base and 64 ft. high; ninety of these were to be placed tangent to each other, and filled with stones, but the wreck of the first two led to a change, that of placing them at intervals, and these intervals to be filled with stones dropped promiscuously, or *pierre-perdue*; but they were all destroyed; with one exception, prior to 1789. In 1802, the work was resumed, upon the method *à pierre-perdue*, and continued with varying success, till in 1832 M. Duparc commenced the present form,—an upright wall or parapet, placed on the summit of the enrochement at low-water, rising above high-water level. The Plymouth Breakwater, commenced in 1811, by Mr. Rennie, and continued under the able superintendence of Mr. Stuart, was described. The protection of the base of the lighthouse, on the west end of the breakwater, which has always suffered most, as explained, by means of a species of buttress, which Mr. Walker said was designed by Mr. Stuart conjointly with himself, was then mentioned. This erection involved a new principle in hydraulic architecture, afterwards alluded to. A variation from the natural slopes formed on an artificial reef by the waves' action, by diverting their line of progress, was stated to be no new proposition. It was proposed in 1734 by M. Tourois, but not acted on. In 1787-95, the sea-walls of Cadiz were built by Don Tomas Muñoz,—an incline of timber planks, terminated by a concave face of masonry,—which was destroyed by the rocks at its foot rolling up and against the masonry. M. Emy, who has argued for the existence of the *flot-du-fond*, proposed a cylindrical or cycloidal concave face for such works in 1818, very similar in section to those just mentioned. He successfully employed it at the Ile de Ré in 1820. Mr. Scott Russell's deductions, from his wave system, to the same effect, were alluded to, and an illustration of their nature instanced in the curved slope of the shingle beach, preserved in the Dymchurch wall protecting Romney Marsh, and the action of the sea upon cliffs. The upright wall, as executing at the Refuge Harbour, by Mr. Walker, at Dover, was next considered. This principle, established by the buttress at Plymouth Breakwater, consists of stepping each course into the upper face of that beneath it, dove-tailing each course horizontally, and alternate stones locking into the courses immediately beneath it, thus virtually forming a solid mass of stone. Some observations on the site of Dover Harbour, as being free from silt, and perhaps now from shingle, concluded the paper.

The improved Electric Light of Messrs. Stait & Petrie was exhibited and explained. The experi-

ments showed this intense light, as diffused by an enamelled globe, and afterwards the prismatic decomposition of its rays into a spectrum, demonstrating its great actinic power. The light was also shown with equal intensity under water. The regulating power of preserving the electrodes at the proper distance apart cannot be here explained without a figure. The inventors explained the galvanometers they had adopted to measure the intensity and quantity of the electric current passing, in order to economize its utmost powers in producing light; and from their indications they had been enabled to establish some formulae, exhibited in a series of curves, by which it was shown that the amount of light depended inversely on the amount of heat evolved between the points of the electrodes.

MEETINGS FOR THE ENSUING WEEK.

- Mox. Royal Academy, 8.—Sculpture.
 — Pathological, 8.
 — Chemical, 8.
 — British Architects, 8.
 — Entomological, 8.
 Tues. Civil Engineers, 8.—Mr. P. Bruff, 'Description of the Chapple Viaduct, upon the Colchester and Stour Valley Extension of the Eastern Counties Railway.'
 — Luncheon, 8.
 — Horticultural, 3.
 Wed. Society of Arts, 8.
 Thurs. Royal, half-past 8.
 — Zoological, 3.—General Business.
 — Antiquaries, 8.
 — Royal Academy, 8.—Painting.
 Fri. Royal Institution, half-past 8.—Prof. E. Forbes, 'On the Distribution of Freshwater Animals and Plants.'
 — Philological, 8.
 — Astronomical, 8.

ZODIACAL LIGHT.

DURING the early portions of January and February, the moon being below the horizon, the western sky has been illuminated by a phenomenon which, in many respects, closely resembles the zodiacal light. It was first seen at this observatory, on the evening of the 7th of January, as a triangular beam extending from the horizon towards Saturn, the upper or northern edge being parallel with the stars α and γ Pegasi,—and has been witnessed on every clear evening during the moon's absence since. From the 7th of January to the 13th of February the apex travelled very steadily along the ecliptic, its progress being rather slower than that of the sun. In the course of its progress the direction of the upper edge was gradually altered, so that it approached the star γ Pegasi, and receded from α Pegasi; and it increased so much in brilliancy as to become not only a conspicuous but an imposing object in the western sky about the middle of February. The last observation made here gave the direction of the axis as follows:—From $29^\circ \gamma$ past ϵ and δ Piscium, crossing the equinoctial colour about 5° north dec., and meeting the equinoctial in 340° AR.

From some communications which I have received on this interesting subject, it appears that in certain localities a considerable displacement of the luminous beam or triangle has been observed, but not of a nature consistent with parallax. This circumstance renders it important that observations should be multiplied; and from the very brilliant exhibition of the phenomenon on the evenings of the 12th and 13th of February, when it was seen at London, Kew, and Nottingham, it is highly probable that as soon as the moon leaves us in the evenings it may again become conspicuous in the west. Should it become so, it may most probably be seen stretching upwards from the horizon towards the constellation Taurus, the apex in the early part of March extending a little beyond a line joining the stars α Arietis and α Ceti.

It is important in observations of this kind to note particularly the extent of horizon occupied by the base, and the points at which the lower and upper edges respectively cut the horizon, also the directions of the upper and lower edges as determined by the stars near which they pass. This will not be very difficult in March, as the stars in the constellations Aries and Cetus will greatly contribute to an accurate determination in this respect. The position of the apex should be carefully noted, and its estimated distance from the nearest conspicuous star recorded. Lines drawn from one to another of the most conspicuous stars in the neighbourhood of the apex, and its position carefully determined relative to such lines may be of service. Its progress should also be carefully noted from night to night. It would be well to employ either a celestial globe or a star map;

the globe perhaps would be the most useful, as by its being rectified for the hour of the night, it would not be difficult to mark an outline on the globe of the phenomenon, as seen among the stars by the observer. If not provided with a globe, the observer may employ the star maps of the Society for the Diffusion of Useful Knowledge with advantage.

The record should give as fully as possible the phenomena alluded to above. I subjoin my observations made on the evening of the 12th of February, as an example, of course capable of much improvement.

"Kew Observatory, Feb. 12th 7h (m, Greenwich mean time.

"The light is very distinct and brilliant this evening, more so than I have yet observed it. The whole space north of Saturn to γ Pegasi except about $0^\circ 15'$ or rather less is illuminated with a soft and delicate light. The planet is removed from the southern edge, but within the light about the same distance as γ Pegasi is removed from the northern without it. The apex is about midway between the stars η and α Piscium near α Piscium, and the axis descends from this point between γ Pegasi and Saturn about one third the distance from the planet. The northern edge passes from the apex near γ and α Pegasi to the horizon about 1 point N. of W. by N. The base of the triangle extends about 40° or 45° on the horizon. The contrast of the light to that of the Milky Way is very striking, especially in its rich, soft and glowing character."

Several other points not transcribed above will doubtless suggest themselves, and nothing should be omitted at all calculated to elucidate the phenomenon.

As the principal value of such observations consists in their combination and discussion, I shall be most happy to take charge of any duplicates that may be transmitted to me. W. R. Bux.

Kew Observatory, Feb. 22.

FINE ARTS

Practical Hints on Portrait Painting. Illustrated by Examples. By John Burnet, F.R.S. Bogue.

THERE is no one department of the Fine Arts in cultivation amongst us whose aim and interests are so much misapprehended as that which is followed by almost one-half of their cultivators,—in the enjoyment of at least three-fourths of the patronage accorded to them. A sketch of the history of portrait painting appeared in our columns last year [No. 1128, p. 601]; and it is therefore unnecessary to do more here than make such allusion to the subject as our present purpose demands.

We showed then that the disproportionate amount of public favour which the art of portraiture now enjoys appears to have been ever one of our national pre-dispositions. While many other countries are known to have received the visits and encouraged the practice of foreign artists conspicuous for the imaginative faculty, the most eminent historic painters of their time,—our own island rested content with such examples of portraiture as were offered by the court limner whom some diplomatic or international relation introduced amongst us. The pictorial professor often adopted as the land of his permanent sojourn and future practice that which he had thus temporarily visited; and to such casual circumstances our own country was indebted for the importation of foreign Art until near the middle of the seventeenth century,—when the school of Vandyke numbered many of our own countrymen among that great artist's followers. The instances of encouragement to historic art were few,—the Banqueting House at Whitehall presenting one of the exceptions. Here the chief example of successful practice was also from the hand of a foreigner,—Rubens.

The social and in-door nature of our habits,—the restricted scale of our dwellings,—the limited taste for classical themes,—and the banishment from our churches of pictorial decoration, may have all contributed to throw Art-patronage into the direction of portraiture. Certain it is, that from Reynolds, the patriarch of our own school, down to the days in which we write, our colleges and other halls, public buildings and private dwellings, testify to the amount of patronage which that branch enjoyed. Scarcely a name of note in any department of fame for the last century can be mentioned whose lineaments have not been thus perpetuated,—and not an artist of reputation devoting himself to its pursuit who has not thriven by it in his worldly goods.

How the art itself has been cultivated is a matter of far different import. In how far the conditions

under which it should be most fittingly employed have been complied with is a subject for investigation,—how the deficiency which it now labours under can be best remedied is one of important consideration for the critic. To meet the latter inquiry Mr. Burnet, it would seem, has been induced to engage in his present literary undertaking.

The art of portrait-painting, so successfully practised by the leading artists of the three centuries which preceded the present, most of them painters distinguished for their supremacy in historic art—Raffaello, Piombo, Titian, Rubens, Vandyke, Velasquez, Rembrandt, and Reynolds—has, it must with pain be acknowledged, lost its power amongst us. The loss is great to our national art character; since it was on this particular branch that until lately the British artist based his supremacy. Reynolds—the alpha and omega of that varied combination of excellencies which form his style—was at once the first and the best of our great portrait painters. He arrived at once at the most perfected condition of the art—brought it to its climax:—from whence since his day it has so lamentably declined, that when a contemporary or so of Lawrence yet living shall have quitted the field, we shall be reduced to the dull level of modern continental mediocrity. This noble art is no longer a record of nice perception of character and fidelity to form, combined with taste in selection which eschews all adventitious and unnecessary associations and shuns the trite and common-place. The difficulties of invention in the way of novelties are acknowledged either in action or in combination, and the old power in that respect is poorly compensated for by the perpetual enlistment into the service of the portrait artist of the interminable and commonplace machinery of column, curtain, balustrade, and other unmeaning and irrational accessories. We are reminded by these of the limited resources of a country manager who is under the necessity of introducing the same properties and costumes in whatever procession or chorus he may have to put on the stage. The want of generous observation,—of looking abroad into the great book of Nature,—it is which has deteriorated a distinguished branch of Art from an eloquent expression of character into a mere mapping of contours, to a vulgar triteness that deals only with material likeness,—in a kind of Art whose highest praise is that of floridity and picturesqueness. Portrait painting has almost ceased to be an elegant art. It is little more than a trade; claims scarcely more dignity than the humble but useful art of the ornamental decorator. Meantime, the public taste has improved: it has just cause of dissatisfaction with the business of the face makers,—has had its attention lately directed to higher and nobler aspirations by various authorities whose objects are not personal emolument but national advantage.

Mr. Burnet—whose pen and whose graver are ever active—has very opportunely made this new contribution to our Art literature of 'Practical Hints on Portrait Painting.' We must let him speak for himself as to his view of the true aim of the portrait painter.

"The leading characteristic of Portrait Painting is certainly the likeness: the historical painter gives the general character of man—the portrait painter the individual character; but, as every man is more or less defective, according as men depart from the general standard, this general standard ought to be defined, that we may perceive at a glance where the variations lie, and treat them accordingly, by obliterating such departure, but by modifying it, and thus embodying the character by refining both on the form and colour. Studying antique statues enables us to accomplish the one; and examining carefully the best pictures of the great colourists serves as a guide in directing us towards a knowledge of the other. He who attempts to do without the requisite study is like one who goes into a foreign country without a chart. Alexander would never do his portrait to any one but Apelles, who knew how to embody the likeness; whilst Cromwell desired Sir Peter Paul to represent all his wars and excrescences. A very little practice will soon convince an artist that most of his sitters will be actuated by the feelings of Alexander rather than by those of the stern Protector of the Commonwealth."

The quantity of detail admissible in a portrait Mr. Burnet thus sets forth.—

"That likeness does not depend upon detail may be proved by our instant recognition of any one of our friends, who comes across the street, where scarcely a feature can be defined. Likeness will be found to lie more in the general form, and the masses of dark and light-tints; and the eye taking in the whole figure at the same time assists the imagination in completing the resemblance. This is one good reason that ought to make us cautious in losing the

peculiarity of the outward form, both in the head and contour of the figure."

We are not certain that this illustration of Mr. Burnet's is the best which might have been given for the argument which he has in hand. The recognition of our friends across the street is determined by an appeal to the memory,—and rests upon a previous knowledge of the details, which familiarity has summed into the general character recognizable in the distance. But the portrait which has to present the moral and physical expression of its subject to strangers, must do so by some mode of generalization which cannot dispense with the actual details; must by its own method—and this is the consummation of the art—get out of the technical facts the resulting expression which previous acquaintance supplied in the case above supposed.—The illustration used is, however, suggestive.

Having given the opinions of Opie and other critics on this question, Mr. Burnet very sensibly adds—

"It is indispensable for an artist to go through a certain course of correct imitation, that he may acquire a correctness of eye, and a clear knowledge of the natural properties of bodies; and notwithstanding the existence of Titian's works as examples, all great portrait painters and colourists exhibit in their earlier pictures a severity and dryness; and it is from this course of preparatory study we are indebted to the force and freedom in the later works of Rubens and Velasquez. Another quality to which portraiture is indebted for its ennobling quality—is sentiment, and the power of giving the inward thoughts of the person represented a representation of the mind: this it is that places the artist in the ranks of the historical painter. Fuseli, whilst placing the painter of portraits in a lower grade than the painter of negative subjects, guards himself from including portraiture in its higher achievements. In his lecture on invention, he observes, 'The next place to representation of pomp among negative subjects, but far below we assign to portraiture. Not that I charge the portrait; by Silianon, in the face of Apollodorus, personified habitual indignation; Apelles, in Alexander, superhuman ambition; Raphael, in Julio II., pontifical firmness; Titian, in Paul III., testy age with priestly subtlety; and in Machiavelli and Cesar Borgia, the wily features of conspiracy and treason. Not that portrait by which Rubens contrasted the physiognomy of philosophic and classic acuteness with that of genius, in the conversation piece of Grotius, Musius and himself. Not the nice and delicate discriminations of Vandyke, nor that power which, in our days, substantiated humour in Sterne, comedy in Garrick, and mental and corporeal strife, to use his own words, in Samuel Johnson. On that broad basis portrait takes its exalted place between History and the Drama. The portrait I mean is common—one as widely spread as confined in its principle; the remembrance of insignificance; mere human resemblance in attitude without action, features without meaning, dress without drapery, and situation without propriety. The aim of the artist and the sitters wish are confined to external likeness; that deeper, nobler aim—the personification of character—is neither required, nor, if obtained, recognised. The better artist condemned to this task can only distinguish himself from his duller brethren by execution—by invoking the assistance of background, chiaroscuro, and picturesque effects, and leaves us, whilst we lament the misapplication, with a strong impression of his power: him we see not; the insignificant individual that usurps the centre one we never saw—care not if we never see; and if we do, remember not, for his head can personify nothing but his opulence or his pretence: it is furniture.'"

After taking a review of the respective attributes and comparative merits of the great portrait painters of the last three centuries, Mr. Burnet proceeds to a critical investigation in detail of the several features of which the human countenance is composed. He displays proper acquaintance with physiology and with ancient and modern Art, observation of nature, and sagacity in remark. Of the combination of the features in any one single head he thus expresses himself.—

"This treatment of the several features ought to lead us into an inquiry, how far every part of the countenance is entitled to an equal degree of finish: from Giovanni Bellini to Holbein we perceive the features immovable, as if cast in bronze; but Rubens and Vandyke have taught us that life and motion are given by a mixture of hard and soft outlines, a dexterity and looseness of handling, a certain degree of extreme finish, with a portion of repose and indistinctness; and if this reasoning is right, the leading points only ought to be elaborated—and those portions which are of less importance, by being kept subservient, will be rendered, by such treatment, conducive to the completion and perfection of the whole.

Having considered the features in detail, Mr. Burnet then proceeds to show the necessity of studying from the antique for the purpose of acquiring a more perfect knowledge of form. "A want," he justly adds, "of this study is perceptible in the early German and Flemish schools; and the adoption of it has stamped a grandeur and dignity on the works of the great masters of the Italian schools." The study of colour, he observes, to be made from "the works

of the great painters of portraiture, that we may gain an insight into their mode of treating their subjects in the arrangement of form, light and shade, and colour. As often, therefore, as possible," he adds, "make sketches of their colour." He does not say elaborate, tame, and servile copies,—which absorb a large quantity of time in their manufacture, over which the mind of the student too often slumbers during his mechanical employment while the inventive faculties lie torpid,—but "make sketches," that is, investigate the schemes on which they are conducted.

One of the most difficult of considerations connected with the portrait is, the treatment of the background.—A person recommended his son to Rubens as a pupil. "He is sufficiently advanced," said the father, "to be able to paint his backgrounds."—"If he can do that, my good friend," said the great painter, "he stands in no need of my instruction."—Mr. Burnet, on the subject of backgrounds, remarks:—

"A study of the works of Paul Veronese gives us a complete insight into the art of conducting the background of a portrait, by which the celebrated painters of this department have acquired their celebrity. But what I wish to impress upon the student in this place is, not merely to be content with adopting a pillar and a curtain as the best means of contrasting the lines, and giving depth and variety in light, shade, and colour, but to inquire into the cause of such advantage, and to adapt it to his own purposes in his own way. It may be said that Velasquez, by making use of landscape, enriched his backgrounds often without the aid of either, but not one knew better how to make use of such forms by their lines—either contrasting the lines of his figures, or going along with them in harmony and extension; as, in writing, we often see the value of carrying on a sentence to its greatest extent, and then terminating it by a full stop. But to revert to the advantage of adapting the background to the head or figure:—We can easily perceive that, by bringing hot or cold colour in contact with the face, its tone can be modified to the exact tone of the life. This is one reason that many portrait-painters finish the head, not only before they have painted in the background, but often before making up their minds what sort of arrangement to adopt. In finishing the head, they merely rub in a little blue, red, or yellow, as may best suit the complexion, at the time, and afterwards invent an arrangement that shall account for such colours being present in that place; and hence it is that the talent of the artist, so far as composition is called into request, is often exemplified. Confined half their lives to painting heads, or single figures—to the study of colour, or the identity of likeness—they are afraid to venture into the bold labyrinth of historical painting, and shrink at a background that would not only swallow up the importance of the head, but render it less important, from its not being laid out, in the first instance, in such a style as to enable it to support such a combination."

On the subject of the design and action of the figure Mr. Burnet makes the following pertinent remark.—

"And here it is of the utmost importance to draw the student's attention to what it is that constitutes grandeur—whether a largeness of parts, a continuity of outline, or a nobleness in the attitude. In the Italian school all these properties are to be found, which, along with the Greek marble, ought to be an artist's constant study; even copying the attitudes out of the various historical pictures, and forming and adapting his ideas to accord with such transcripts, will be found of service. Also, it is useful, and even pardonable at times, to alter the view or composition of any figure, without being considered a plagiarist, turning the conception of the original painter to your own purposes. All great portrait-painters, from the time of Titian to Reynolds, have availed themselves of this privilege; the Saint Cecilia of Raffaello and that of Domenichino have both served as the groundwork for the portraits of feminine English beauty; and even the ideals of Michael Angelo have been pressed into the service. Reynolds has taken the composition of Mrs. Siddons as the Tragic Muse from the thought of Michael Angelo, exemplified in the Sibyls of the Sistine Chapel; and General Tarleton, in the surprise during the American war, is represented tying the strap of his boot, similar to the figure in the Cartoon of Pisa, by Michael Angelo, where some soldiers, bathing in the Arno, are aroused by the blast of the trumpet on the approach of the enemy. Action, such as buttoning up a dress, or tying up the boots, are not, perhaps, dignified attitudes for portraiture, but they indicate the casualities of war, and take off the commonplace attitudes of figures represented as doing nothing."

A number of technical observations follow in reference to position, draperies, situations of the sitter and painter, and perspective. The treatment of the hands occupies, also, a share of Mr. Burnet's attention,—and Vandyke affords some of the highest examples of befitting practice. O him, the writer says:—"His education as an historical painter, and his fine taste, seem to have enabled him to paint the hand in the most difficult positions, and, as I believe, to put it in without having a sitter before him." A page or two further on, Mr. Burnet adds:—

"The treatment of the hands in a portrait shows the invention of the painter perhaps more than any other part of the human figure; but where it has been felt and acted

upon, from Raffaele to Reynolds, little new is left for the present painters. Let the student never fail to observe, that the action and expression of the hands may be too powerful for the repose of the whole, and draw the attention from the head—as may be exemplified in the energetic discourse of the French people."

When speaking of the progress of a portrait, our author remarks:—

"Colour being the chief attraction in painting, especially in portraiture, the student ought to have this constantly in mind, even in the first sitting, and reserve the richness of tones to a more advanced stage. The likeness, which may be produced without much colour, will be a sufficient difficulty to overcome in the first instance. Reynolds seems to have gradually worked up his pictures from dead coloured preparations, and to have reserved his glazings for the last sitting."

And again:—

"In advancing the several sittings towards the finish, care ought to be taken not to engender heaviness, which repeated painting often produces, and also darkness in the flesh-tints, arising from too much vehicle being used with the colour. This richness ought to be reserved to the finishing; and after a general glaze, the dark markings, and final touching upon the features with transparent colour only should be added. This seems to be uniformly the practice with Titian. And it is in the sitting before this that the life-like handling, such as we see in Velasquez, ought to be given, thus recovering the work to the free character of the first painting. The first painting embraces the laying out of the features, with their exact situation in reference to each other, and the pronouncing with firm colour the forehead, nose, and cheek-bones. A gradual increasing of the flesh-tints takes place in modelling out the likeness, still without much vehicle, but with a mixture of warm tones and pearly greys, occasionally reconciling them to each other by means of a dry brush, giving them an enamel surface, without rendering the work woolly, which too much use of the softer produces. In the English portraits by Vandyke, very little, comparatively speaking, is left to this final glazing. Though there is a total absence of dryness and huskiness, the variety of tint is rendered into one general mass by the hands and flesh-tints being surrounded with dark, or placed upon a black dress. * * The last finishing ought to give the complexion and general look of the head when viewed a little way off; and this character will much depend upon the colour or depth of the background, whether a red curtain, a blue sky, or a flat dark shadow. The light in most pictures goes diagonally across from the upper corner to the lower, not only as it gives the longest line, but as it is the best mode of dividing a work into the greatest breadth of a light and dark mass. This effect is often accomplished by the arrangement of hot or cold colour, as well as by the means of chiaroscuro alone. And when we consider the multiplicity of instances in which it has been adopted, it becomes almost hopeless to strike out anything new; still, in the endless resources Nature offers, we often see a novel and beautiful adaptation of the principle. I am here speaking of a whole-length and also a half-length; my remarks are, of course, inapplicable to a single head, which requires all the space for repose alone."

An excellent mode of comparison—of testing the truth of the resemblance—is thus set forth:—

"Towards completion of the likeness it is of great advantage to place the picture and sitter together, removed to such a distance as will bring them both under examination at the same time, when the points of difference can be more easily detected by such comparison. Lawrence and Raeburn used to paint on the picture while so placed, and retire again to examine the effect. This mode secures the general look of the whole, and recovers that breadth which painting on the necessary detail often destroys."

The worst defect of Mr. Burnet's book is, its shortness. With his known resources, large experience, and habit of patient research, it might have been amplified with advantage. To the student it will be of great use, as a manual for his practice;—for the author is not æsthetic only, but also practical in his views. Such is the general character of Mr. Burnet's many treatises on his art.

Ten Coloured Views taken during the Arctic Expedition of H.M. Ships Enterprise and Investigator, under the Command of Capt. Sir James C. Ross. Drawn by W. H. Brown, Lieut. R.N. On stone by Charles Haghe.

THE extreme interest evinced by the public at the present moment in all that relates to Arctic Expeditions would be likely to have secured a welcome for these views even if their execution had been less felicitous than it is. But they convey an admirable idea of the icy regions which have been the home for so many winters of our brave mariners in past and present times. There is a broad touch in the treatment of the subjects, conjoined with a free yet minute delineation of distances, which is very effective. The representation of the north-east cape of America and part of Leopold Island reminds us forcibly of the savage scenery in the High Alps. The dark limestone cliffs, intersected by veins of gypsum, rise to the stupendous height of eleven hundred feet, and are crested by eternal ice and snow. Another view portraying a party arriving at the southern

depôt of provisions in Prince Regent Inlet is fearfully grand; and shows, with more force than pages of description can, the strong physical endurance necessary for successful enterprise in the Arctic regions. Great credit is due to Mr. Haghe for the fidelity and spirit with which he has lithographed Mr. Brown's drawings:—and we can cordially recommend this publication to all those who are desirous of extending their knowledge of the wonders of the northern seas.

SIR WILLIAM ALLAN.

THIS eminent Scottish painter and President of the Royal Scottish Academy died at his house in Great King Street, Edinburgh, in the sixty-eighth year of his age. He had been long ailing,—but the immediate cause of his death was bronchitis.

Sir William was born at Edinburgh in the year 1782—bred a coach-painter,—and afterwards educated at the Trustees' Academy in Edinburgh; where he had for his fellow-students Sir David Wilkie, John Burnet, the engraver, Alexander Fraser, the painter, and others afterwards eminent in Art. Mr. Graham, the master of the Academy—who had also been bred a coach-painter—took particular notice of his talents; and spurred him forward to raise a generous flame of emulation in his younger rivals, Wilkie and Burnet. This friendly rivalry was long maintained with equal industry and cordiality; and they who, like ourselves, have had the opportunity of seeing the three in company together when each had achieved a separate and well-earned reputation, and of hearing the pleasant allusions to their old Academy days, must have been pleased to see how completely emulation was devoid of envy with them,—and how each had seemed to owe something to the generous rivalry which their old kind-hearted master had encouraged.

Mr. Allan was three years older than either Wilkie or Burnet; and was, therefore, the first to make his way to London, and to the apartments of the Royal Academy—then, as now, the great Exhibition of the London season. Opie, the Cornish wonder, was then the painter whom Allan admired most,—and whom in the first picture which he sent to the Exhibition (that of 1805) he seems to have imitated as far as colour went with something like servility. The picture by Allan called 'A Gipsy Boy and Ass' is thus described in a letter written by Wilkie, then a fresh arrival in London, to Macdonald, another student at the Trustees' Academy:—

"There were a Boy and an Ass by Allan in one of the rooms, which I believe you must have seen before he left Scotland. I think Allan might have done it better. He has made dark narrow shadows and hard reflected lights; which I don't at all like; but he says that is the way that Opie produces such effects. Allan is now gone to try his fortune at St. Petersburg, and sailed from this about a fortnight ago. This is certainly a bold adventure; but he was determined to go abroad some time or other, and I hope he may succeed."

It is uncertain what was the particular inducement which took Mr. Allan to St. Petersburg. He is said to have gone in search of fresh subjects for his pencil, that his works might not be mistaken for those of David Allan,—with whom he was of opinion he might have been confounded. Others attributed his motive for so distant a visit to a certain love of travel proverbially common among his countrymen. Whatever may have been the inducement, he was not displeased with his visit; for though he suffered much from cold and more from an indifferently stocked purse,—he saw so much that was new and really of use that he always referred to his travels in Russia and Turkey as among the pleasantest periods of his life. A second visit to St. Petersburg, made when his reputation was at its height, confirmed his previous impressions. Of the Houghton Vandycks at the Hermitage in that city, we have heard him speak with a warmth of manner, and particularity of detail which evinced how earnestly he had availed himself of an advantage that few of his fellow-artists have had an opportunity of enjoying.

We see the result of his visit to St. Petersburg in the next picture which he sent to the Royal Academy Exhibition of 1809. This was called 'Russian Peasants keeping their Holiday'; but it did not attract much attention, though it had the charm of novelty to recommend it. That he was disappointed with his success in London we have heard asserted by those who had opportunities of knowing his feelings,—and we might indeed have inferred as

much from the fact that he allowed six years to elapse before he sent another picture to the London Exhibition. His next contribution was in his old Russian line.—'Bashquinos conducting Convicts to Siberia,' representing a Circassian Prince on horseback selling two boys of his own nation to a Cossack chief of the Black Sea. The picture was a favourite with the public—more so than with his brother artists; but feeling like Pope that if he had not the wits with him he had the town on his side, he stripped for a greater effort,—and sent in 1816 a somewhat similar subject much better treated. This was, 'A Circassian Chief selling to a Turkish Pasha Captives of a neighbouring tribe taken in war,' representing with spirit and fidelity a practice which he himself had witnessed during his residence on the coast of the Black Sea. His fellow-artists were now with the public. Yet the picture did not sell; and Allan was so disheartened that he gave up all hope,—and was talking of retiring to the wild scenery of Circassia, when Sir Walter Scott stepped in and started a lottery of one hundred subscribers at ten guineas each for the purchase of his picture. The lottery thus kindly commenced was successful; and though Allan did not obtain one thousand guineas for his picture he received a sum not greatly less; and was induced to remain among old friends, and such new ones as his talents and Scott's friendship might acquire for him in Edinburgh.

His next productions were, with the single exception of 'Tartar Robbers dividing their Spoil,' wholly dissimilar from his former works. These were, 'A Press Gang,'—'The Parting between Prince Charles Stuart and Flora Macdonald, at Tortree,'—and 'Jeanie Deans's first Interview with her Father after her return from London.' There was little in these, we have been assured, to justify the promise which his 'Circassian Slave' had awakened,—and he was again disheartened; when Sir Walter Scott stepped in a second time to his assistance. Allan had begun a sketch of the Murder of Archbishop Sharpe on Magnus Muir;—a subject made familiar to the public by the then recent publication of 'Old Mortality.' With this sketch Scott was so much pleased that he encouraged the artist to make a picture of it.—

"Allan has made a sketch," says Scott, writing to the Duke of Buccleuch, "which I shall take to town with me when I can go; in hopes Lord Stafford, or some other picture-buyer, may fancy it, and order a picture. The subject is 'The Murder of Archbishop Sharpe on Magnus Muir,' prodigiously well treated. The savage ferocity of the assassins, unwilling one or another to strike at the old prelate on his knees—contrasted with the old man's figure,—and that of his daughter endeavouring to interpose for his protection, and withheld by a ruffian of milder mood than his fellows—the dogged fanatical severity of Rathliff's countenance, who remained on horseback witnessing the stern fanaticism the murder he did not choose to be active in, lest it should be said that he struck out of private revenge, are all amazingly well combined in the picture. I question if the artist can bring them out with equal spirit in the painting which he meditates. Sketches give a sort of fire to the imagination of the spectator, who is apt to fancy a great deal more for himself than the pencil in the finished picture can possibly present to his eye afterwards."

Allan, of course, made a picture from the sketch; and a very spirited picture it is,—which Mr. Lockhart of Milton-Lockhart had the taste to purchase. The picture has been engraved.

The success of his 'Archbishop Sharpe' picture induced Allan to confine himself to Scottish subjects—in which he seems to our thinking to have been most at home. His next work of any consequence was 'John Knox admonishing Mary Queen of Scots on the day when her intention to marry Darnley had been made public'—exhibited at the Royal Academy in 1823, and well and widely known by the admirable line-engraving from it made by his friend, Mr. Burnet. This was followed in 1824 by 'Sir Patrick Lindsey of the Byres and Lord William Ruthven compelling Mary Queen of Scots to sign her abdication in the Castle of Lochleven,' and in 1825 by 'The Regent Murray shot by Hamilton, of Bothwellhaugh'—bought by the Duke of Bedford at the Academy Exhibition for 800 guineas. His 'Regent Murray' procured him the same year the well-earned rank of an A.R.A. in the Royal Academy; but his next succeeding works hardly justified among English artists the selection which had been made. His 'Auld Robin Gray,' exhibited in 1826, had little of the spirit or the female delicacy of Lady Barnard's song; and his 'Prophet Jonah,'

exhibited in 1829, little of the dignity with which the subject should have been invested. He regained his ground, however, in 1831, by his 'Lord Byron reposing in the House of a Turkish Fisherman, after having swum across the Hellespont,'—by his 'St. Valentine's Morn, from the Fair Maid of Perth,' afterwards engraved for the Waverley Novels,—and by his 'Portrait of Sir Walter Scott seated in his study at Abbotsford, reading the Proclamation of Mary Queen of Scots, previous to her Marriage with Darnley.' Of the Scott there is an excellent engraving by Burnet,—and there is a clever companion-picture by the same artist and engraver of 'Burns in his Cottage': both no doubt familiar to the readers of this sketch. A smaller picture which Allan painted, of 'Scott in his Study, writing,'—engraved for the 'Anniversary of Allan Cunningham,'—is more to our taste. Here, Scott is busy at his own high calling; while in the other picture it is clear that he may be reading any Proclamation, while the interest excited is not commensurate with that of Scott at work. Allan's next contribution to the Royal Academy Exhibition was sent in 1843. This was called 'The Orphan,' and was accompanied by the following lines:—

Through the shadowy past
Like a tomb-searcher Memory ran,
Lifting each shroud that Time had cast
O'er buried hopes.

The lines did little for the picture,—but the picture did everything for itself. It was a touching one, most sweetly painted,—representing Anne Scott seated on the floor near her father's vacant chair in the study at Abbotsford. The picture was much admired,—and was bought at the private view of the Exhibition by Queen Adelaide. It is now at Buckingham Palace,—and deserves to be engraved.

Allan now (1834) returned to his old line of Art; painting and exhibiting 'Polish Exiles conducted by Bashkirs on their way to Siberia,'—'The Moorish Love-Letter,'—and other works of a kindred character; which induced the Academy to lift him from the rank of an Associate to that of Royal Academician. To no one did his election give greater satisfaction than to his old fellow-student Wilkie. Before this, whenever an election took place and painters' merits were talked about, Wilkie would say:—"There's Allan, Willie Allan, who well deserves to be among us:"—and Wilkie voted for Allan till he came in. We have good reason to know that this busy persistence of Wilkie's was mainly instrumental in keeping Allan so long out of the Academy,—and more, that it might have excluded him altogether but for the friendly interposition and influence of Chantrey, who knew Allan, and liked him much.

Of the works of Allan after his election the principal were 'Whittington and his Cat,' exhibited 1836; 'Roger and Jenny,' from 'The Gentle Shepherd,' exhibited 1836; 'The Slave-Market at Constantinople,' a large picture, painted for the first Exhibition of the Academy in Trafalgar Square; 'The Widow,' exhibited 1839; 'Prince Charles Edward in adversity,' exhibited 1840; 'The Stolen Child recovered,' exhibited 1841; 'The Battle of Preston Pans, with the Death of Col. Gardiner,' exhibited 1842; 'Waterloo, 18th June 1815, half-past seven o'clock, P.M.,'—Sir Walter Scott and his Youngest Daughter, exhibited 1844; 'Peter the Great teaching his subjects the art of Ship-building,'—'Nelson boarding the San Nicolas,' exhibited 1845; and an 'Incident in the Life of Napoleon'—that of the two English sailors at Boulogne—exhibited in 1848. Of these, the 'Waterloo' was bought at the Exhibition by the Duke of Wellington; who passed this criticism on it:—"Good—very good; not too much smoke." The 'Peter the Great' was a commission from the Emperor of Russia.

Sir William Allan's "last great work" was his second picture of 'The Battle of Waterloo,' sent to the Exhibition at Westminster Hall. In the Duke's picture, Napoleon is in the foreground;—in the second picture, it is the Duke. This last was admired for its accuracy and spirit, but found no purchaser; and Sir William left London vexed and, as we believe, lastingly disappointed. It deserved a better fate; for it is not only true to the scenery and events portrayed,—it is, withal, an excellent battle-piece,—one that the United Service Club might have added to its collection with great propriety.

At Wilkie's death, Allan was appointed his successor in the office of Limner to the Queen for Scotland: an office which conveys the honour of knighthood to its holder, and carries with it a small salary. The office was revived by George the Fourth, and given to Sir Henry Raeburn,—and at Raeburn's death it was given to Wilkie.—The question of Sir William Allan's successor in this appointment will probably be determined by the selection which the Royal Scottish Academy may make of a new President.

Sir William Allan's excellence as a painter consisted in his dramatic power of telling a story and his general skill in composition, rather than in character or in colour. In what Garrick calls the "concoction" of a tale he had great merit. His full-length of Cornet Scott standing by a horse, over the mantelpiece in the great library at Abbotsford, shows how well he would have succeeded in portraiture had he not preferred pursuing the higher but worse paid branches of his art. He will be remembered in the history of Scottish Art by the impulse which he gave to historical composition; while his name will always be endeared to the admirers of Sir Walter Scott by the strong partiality which Scott evinced on all occasions for his friend "Willie Allan."

In a sketch of this description—hurried and imperfect as it must necessarily be—it would be wrong to omit all allusion to Sir William's admirable skill in telling a story orally:—investing it as he did with character and humour and propriety and fulness of detail. He gave many hints to Charles Mathews for his inimitable 'At Homes'; and those who have had the good fortune to hear his 'Auld Scottish Wife' or his imitation of a bee in a garden will not readily forget the happy humour of the one or the marvellous imitation of the other.

Sir William Allan may be almost said, if what we have heard be true, to have died in harness. For some time before his death he had been engaged on a large picture of the 'Battle of Bannockburn'; and as his weakness increased he had his bed removed into his painting-room that he might sleep near his work. When the pencil fell at length from his hand, he was too far gone in illness to be removed;—and he died in his painting-room, in front of his latest picture.—We know not in what state of progress he has left this picture.

FINE-ART GOSSIP.—Dr. Layard is prosecuting his researches with energy and success. By letters dated Nimroud, Jan. 7, we learn that he has effected an entrance into a room in the old Nimroud Palace containing an extraordinary assortment of relics:—shields, swords, pateræ, bowls, crowns, cauldrons, ornaments in ivory and mother-of-pearl, &c. The vessels are formed of a kind of copper, or rather bronze,—some perfectly preserved, and as bright as gold when the rust is removed. The engravings and embossing on them are very beautiful and elaborate; and comprise the same mythic subjects which are found on the robes of the figures in the sculptures,—men struggling with lions, warriors in chariots, and hunting scenes. Now, a serious question occurs to us:—are these precious relics, when they arrive at Buzrah, to be intrusted to any ignorant and careless ship-captain who may be ready to convey them to England? We have not forgotten the fate of the last cargo of curious ivories, glass, &c., which suffered such wanton outrage on the voyage and at Bombay. If the Government really feel an interest in Dr. Layard's proceedings, a vessel should be sent from Bombay expressly to receive his consignments;—but we fancy there is little chance of any such step being taken. At Koyunjik, Dr. Layard has uncovered a very interesting series of slabs, showing the process of building the mounds and palaces.

The Committee appointed by the Royal Commission for conducting the Industrial Exhibition of 1851 are desirous of obtaining advice and assistance as to the general arrangement of the buildings and premises required for the Exhibition. Our readers under the head of Fine Arts, who are also practitioners in that field, cannot do better than aid the great movement by their sketches and suggestions. No money is intended to be given for such plans,—and it is contemplated as probable that the final plan adopted will be made up of the best parts of many proposed. But the names of those who may have been

valuable contributors in this matter will be brought before the public in connexion with this important undertaking—and it is probable that some honorary mode of recognizing their services will be devised. For the guidance of such of our readers as may be willing to contribute their artistic and scientific skill, we may mention that the Committee have issued a circular—which they may readily obtain,—enumerating the principal desiderata in such a building as they want, and laying down the rules and conditions to which they are anxious that contributors of plans should conform.

The monument which the pious reverence of Nicholas Brigham erected in 1556 to the memory of Geoffrey Chaucer having fallen into decay, a project for its restoration was some few years since set on foot. Circumstances, however, then occurred to lead to its postponement. A new scheme for the old purpose has now been announced; and the parties interested in this, as in the former project,—having objects in common, namely, that of doing honour to the memory of the Father of English Poetry—have concurred in a plan for the restoration of the monument, under the direction of a small committee who are to see to the proper application of the necessary funds. It is stated that 50*l.* will accomplish all that is required; and this sum it is proposed to raise by a subscription to be limited to 5*s.* each,—that many persons may have the pleasure of contributing to the good work.

Now that the Queen Dowager is dead there is a talk—and something more—of erecting the beautiful monumental group which Chantrey made for King William the Fourth of Mrs. Jordan and her children. The group was exhibited under the title of 'Maternal Affection,' as if it had been an ideal group; but the likeness could not be mistaken by those who remembered Mrs. Jordan,—or by those, indeed, who were familiar with her portraits by Romney. The Monument was intended for the church of Hampton, in Middlesex,—but respectfully declined by the authorities of that place. Now, it is understood, they would be glad to have it. Surely something should be done with so pleasing a piece of Art.

Among the earliest-opened of the Easter shows is Mr. Allen's *Cosmorama* or *Panoramic Views* taken on the railroad between London and Holyhead—now exhibiting hard by the Polytechnic Institution. There is good painting of the scenic kind in all these pictures. Mr. Allen, however, is fonder of a heavy horizon sky than he will be should he see fit to pursue this branch of his art. The two views which we like the best are those of Conway Castle—and of the Leviathan Tubular Bridge, with which the Exhibition closes. The oral illustrations might be reconsidered with advantage. To bring them in better harmony with the series of railway pictures, we would have the fine language retrenched—we could spare the story of *Godiva* and the rapture about Shakespeare,—filling the blanks with some figures and facts less transcendental. The *Quarterly Review* has shown the grace and entertainment which may be thrown over even such animate and inanimate machines as "stokers and pokers." This hint in kindness to what might be easily made an attractive and instructive lounge for the holiday-folks.

Messrs. Christie & Manson have been selling during the present week the collection of drawings and pictures the property of the late Mr. Du Roveray,—whose name has long been honourably connected with illustrated books. The drawings brought good prices; but the Stothards, in which the stronghold of the collection originally consisted, had been bought by Mr. Windus of Mr. Du Roveray himself: and thus for amateur purposes the value of the collection was somewhat weakened. Of the pictures we shall perhaps have something to say next week.

From Berlin we learn that the Academy of Fine Arts is making preparations for an Exhibition to be held in that capital in April next. This Academy, it is said, will pay the expenses attending the carriage to Berlin and back of all the works which it admits to exhibition;—but it opposes a check to any abuse of that indulgence by announcing its intention to be very severe in the selection of the works admitted.

MUSIC AND THE DRAMA

PHILHARMONIC SOCIETY.—The Subscribers and the Public are respectfully informed the FIRST CONCERT will take place at the Hanover Square Rooms, on Monday Evening, March 4th. Programme:—*Sinfonia* (Jupiter), Mozart; Quartet, No. 1, Mendelssohn; Messrs. Sainton, Blagrove, Hill, and Lucas, Overture, *Les Deux Journées*, Cherubini. Vocal Performers: Miss Louise Pyne, Mr. Benson, and Mr. Machin. Conductor, Mr. Costa.—Single Tickets (with Reserved Seats) 1s. 1s.; Double Tickets (ditto) 1s. 1s.; Triple Tickets (ditto), 2s. 2s.—to be obtained of Messrs. Addison, 210, Regent Street.

UNDER THE PATRONAGE OF H.R.H. THE DUKE OF CAMBRIDGE.—BERNHARD MOLIQUE begs to announce that his CHAMBER CONCERTS will take place on the 6th and 8th of March and 3rd of April next, to commence at Eight o'clock precisely.—Tickets for three Concerts, or Family Ticket for three persons, 1s. 1s.; Single tickets, 10s. 6d. To be had of Messrs. Cramer & Co. Regent Street, Ewer & Co. Newgate Street, and B. Molique, 9, Houghton Place, Ample Street.

MR. LUCAS respectfully announces the ANNUAL SERIES of FOUR MUSICAL EVENINGS will take place at his residence, No. 54, Borneo Street, on alternate WEDNESDAYS, commencing March 6th, at Half-past Eight o'clock.—Programme of First Concert:—Quartets, No. 52, Haydn (Posthumous); Op. 51, Mendelssohn; Op. 127, Beethoven; and Piano-forte Sonata, 'L'Invocation,' Busoni. Violins, M. Sainton and Mr. Blagrove. Viola, Mr. Hill. Violoncello, Mr. Lucas. Piano-forte, Mr. Dorrell.—Subscription Tickets, One Guinea each; Single Admissions, 7s.; to be obtained only at 54, Borneo Street.

MR. HENRY NICHOLLS'S DRAMATIC READINGS OF SHAKESPEARE, on Tuesday Evenings at St. Martin's Hall, Long Acre, and Saturday Mornings at Blagrove's Rooms, Mortimer Street, Cavendish Square. Tuesday Evenings, March 5, Julius Caesar; March 12, Hamlet; March 19, Othello. This Morning, March 2, Julius Caesar; Saturday Morning, March 9, As You Like It; March 16, Merchant of Venice.—Admission, 1s. and 2s. To commence, Mornings at 8, Evenings at 8.

* Communications respecting Private Readings, &c., to be addressed, 16, Howard Street, Strand.

LOVE'S ENTERTAINMENTS at Street.—VENTRILLO-QUISM EXTRAORDINARY.—On Monday, March 4, Mr. Love will repeat his Entertainments at the Music Hall, Street, Bedford Square.—Doors open at Half-past 7, begin at 8 o'clock. Reserved Seats—Boxes, 4s.; First-Class Seats—Hall, 2s.; Second Class, 1s.; Private Boxes, 1s. 1s. and 1s. 1s. 6d. Books to be had at the doors, price 1s. 1s. 6d.

On Tuesday, March 5, Mr. LOVE will make his first Appearance this season at Crosby Hall, Bishopsgate Street; on Wednesday, March 6, at Bower Hotel, Clapham; on Wednesday, March 12, at Piccadilly; and on Wednesday, March 26, at the Commercial Hall, King's Road, Chelsea.

NEW PIANOFORTE MUSIC.

THE pile of pianoforte music on our table is anything but "a dreary pile," being built up of single movements, the brief extent of which precludes any chance of weariness, while their slightness of texture demands no extraordinary effort of attention from the student. First, and among the most difficult, come 'Trois Etudes de Concert'—*Rosalie*—*Margaret*—*Hélène*, by Alex. Bilet. The first and second of these take the form of a grand cantabile, supported by an accompaniment *arpeggiato*, disposed with "a difference." The third takes another, if not a newer, shape, and is to us the most welcome of the three,—for a simple reason. Studies in which the longest possible span of fingers is tried for, are limited in their value; since, among the players who can "get through" them, a third at least must never hope to play them, any more than a person perpetually standing on tip-toe may expect to attain to a firm and commanding step.—We have next a series of four *Miscellanées*, by M. Charles Hallé. The name of this pianist is equivalent to intelligent thought and high finish; while we are cheered with greater freshness of idea than we recollect to have found in any of his few former compositions. No. 1 is a *Lied*, in F minor. No. 2 (called an *Improvisata*), in D, is a stately movement *tempo di minuetto*, on a figure so clearly marked as to suggest a peculiar form of instrumentation. No. 3 is a *Nocturne*, in B minor, in the *barcarolle* style. No. 4 is an Introduction and *Canzonetta* in B major, the latter a flowing and attractive melody. These are excellent practice for the young (not too young) pianist.—A *suite* of movements, of about the same difficulty, by Mr. Lindsay Sloper, must next be noticed. Like M. Hallé's, his vein of melody is becoming brighter and clearer for being worked. His *Canzonet* is a very tuneable and flowing air in A flat. His *Galop* is a happy example of a composition written in one of the most conventional rhythms ever turned to account by fancy or wrought out by science. His *Serenade* is better still: having precisely that Spanish quaintness which gives local colour to the strain. Lastly, his *Barcarolle* is as sentimentally elegant as if it had come from the pen of Gordiniani, a character which (as our readers know) implies high praise.—A solitary *Etude*, 'La Gondola,' by Herr Kuhe, is a pleasing melody in A flat, ♩, with long, accompanying *arpeggi* for the left hand.—M. Stephen Heller has arranged, in the form of 'Lieder ohne Worte,' the six Songs by Mendelssohn published by Mr. Wessell, including two of Mendelssohn's best—the incomparable and impassioned second 'Zuleika,'

and the delicious 'Rheinisches Volkslied.' Though M. Heller writes too sparingly for our pleasure, and we would, of course, therefore rather meet him as an originator than as a transcriber, we cannot but be glad that these songs have fallen into hands so competent as his.—We are, lastly, indebted to the Earl of Belfast for *Trois Morceaux Descriptifs*:—No. 1, 'Chant plaintif au bord de la Mer.' No. 2, 'La Fileuse.' No. 3, 'L'Insomnie.' Among these we like the second the best; and think, that as regards both idea and structure, all the three are an advance upon other *Fantasies*, *Nocturns*, &c. &c., formerly published by the Earl of Belfast.

SACRED HARMONIC SOCIETY.—The performance of 'The Creation' yesterday week—though excellent as regarded the *ensemble*—was marked by some events "not in the bond" of the bill. Herr Formes being suddenly indisposed, his place was taken by Mr. Machin. It was new to hear any *solo* performance received with such distinct disapprobation as followed a final cadence appended by Miss Birch to the air 'With verdure clad.' Her cadence was neither good in design nor in execution; and Art profits by such discrimination far more than by the acquiescence in every fault and folly, which has been too common a feature in English audiences. But we must say that hissing is treatment of a woman unbecoming men—except when the offender chooses to forget her woman's modesty. Further, the public exercised its new judicial severity capriciously. As much out of taste as Miss Birch's cadence was the elongated *o* with which Mr. Sims Reeves chose to conclude the recitative 'In splendour bright;' thus singing the word "pow-er" on the two notes of an octave—a thing impossible to do without a jerk awkward and totally indefensible. Having (for illustration's sake) noted this mistake, we are bound and glad to say that Mr. Sims Reeves displays increased care and clearness of utterance this year. He exaggerates his recitative—singing in place of declaiming it; but that is the fault of the school in which he has studied, and may further be charged upon old English traditions.

ST. MARTIN'S HALL.—Mr. Willy's *Orchestral Concerts*.—The first of these was held on Monday last, before a thinner audience than was merited. But this is a defect which a night or two's persistence and a fortnight's advertisement will probably amend,—since of the excellence of the entertainment and of the pleasure given to all present there could not be a question. The ample and admirable orchestra—conducted by Mr. W. S. Bennett—performed that gentleman's overture to the 'Naiades,' Weber's 'Jubilee,' the Overture and March to Mendelssohn's 'Athalia,' and Beethoven's Symphony in F, in a style which ten years ago was never attained at our Philharmonic Concerts. Nor did we ever hear Mr. Blagrove play better than he played Spohr's *Dramatic Concerto*. The singers were Miss Lucombe, Miss Dolby, Mr. Reeves, Mr. W. H. Seguin, and Signor Marchesi. Both Ladies were "at their best;" but so steadily is Miss Lucombe making progress, that what is "her best" now will probably have changed its place on the scale ere Midsummer comes. She was *encored* in every piece selected for her, save in the great *scena* from 'Oberon.' We never before heard the *duetto* 'Dungeo in son,' from 'Il Barbiere,' delivered with such Italian vivacity and easy brilliancy by any British vocalist.—Though obviously under the spell of that formidable thing "a first appearance," Signor Marchesi impressed the public most favourably. His voice is baritone in quality, bass in extent, of sweet and pleasing *timbre*, sufficiently powerful,—capable of sentimental expression, as was shown in the *Count's scena* from 'Le Nozze,' and of agility and humour in the 'Barbiere' *duetto*, which was given with great spirit, especially on its repetition. A *début* more successful and in every respect promising better things for stage or concert-room we do not recollect.

AMATEUR MUSICAL SOCIETY.—While the above was "happening" in Long Acre,—the Amateur Society was holding its first Concert in Hanover Square. Independently of our pleasure in seeing that this body of "nobility and gentry" keeps together, its Directors attract us by their laudable enterprise—since they wisely and liberally open

their doors to new and little known music. Thus, on Monday, M. Benedict's 'Festival Overture,' written for Liverpool (and which we hope to hear at the Philharmonic Concerts) was performed: and, by way of close, Méhul's Overture to 'Les Deux Avengés,'—a composition, after its kind, thoroughly to our liking, from its grace and picturesque colour. For the next Concert a Symphony by Frédéric David—and M. Clapisson's Overture to 'Gibby' (more French music!) are promised. We wish that the audience would consent to dispense with the operative instrumental *pot-pourri*,—since this sort of music is behind the taste of M. Julien's promenaders, or of the Wednesday public at Exeter Hall.

WEDNESDAY CONCERTS.—Two *Fantasies*, by Herr Ernst (hitherto strange to us), were the attraction which drew us to this week's Wednesday Concert. We found the orchestra there improved since our last visit, though it is most democratically beyond the control of Herr Anschuetz, who appears to us virtually useless as a conductor. Much to our pleasure, Herr Formes and Mr. Sims Reeves were singing their very best: the former, with a feeling and finish which we have not till now heard in his concert-performances. On the other hand, Mr. A. Newton, who was promising, appears to have been all but spoiled by injudicious praise. Her singing of one of the *Queen of Night's two bravuras* in 'Die Zauberflöte' was as grotesque as it was self-complacent. Herr Ernst's *fantasia* from 'Ludovic' (Hérold's opera?) is a charmingly elegant and highly finished concert-piece; though one to which few violinists will attain—since it must be not merely played—but also played with, and the variations on the *tema* are of preternatural difficulty. Herr Ernst's other *morceau*, based on a Dutch melody, was a piece of parade fit for a coronation concert,—being more grandiose and jubilant than delicately-knit or profound. Both were brilliantly played and enthusiastically received. It is a pity that Mr. Stammers has not yet learned the wisdom of clearing his *programmes* of trash and patchwork.—With his pompously-announced orchestra, and his determination to be classical, it was waste and folly to give the 'Pieta' from 'Le Prophète,' (well, though too deliberately, sung by Miss Dolby) with merely a lean and slovenly pianoforte accompaniment. The poor march, too, from the same opera, was curtailed of some sixteen bars in the middle. Lastly, the emission of ballads in the second act was nearly as copious and miscellaneous as ever. With much specious pretence, there is little progress to be got out of these meetings.

Besides the Concerts above reported,—four Benefit entertainments have taken place this week: those of Mrs. Gardner, Mr. Richardson, Signor F. Ronconi and Mlle. Graumann. The last lady has made good progress since last season,—and to her agreeable mezzo-soprano voice has added good style and versatility, not merely in the music, but also in the languages sung (and well sung) by her. She was assisted by MM. Benedict, Piatti and Osborne—by the Hungarian Chorus, one of whom in a *solo* displayed a wildly sweet tenor voice of very attractive quality—and by Signor Marchesi.

DRURY LANE.—On Wednesday, Mr. Justice Talfourd's tragedy of 'Ion' was produced, with new scenery, and with a care suggestive of a desire on the part of the management to make a point of the performance. The *Adrastus* of Mr. Vandenhoff is a fine piece of acting—classical, dignified and severely impassioned. Mr. Anderson's *Ion* is good,—in some portions excellent. We were happy to find that he has recovered the command of his voice. Some of its intonations were very fine,—but more variety is still desirable. In personal appearance and make-up Mr. Anderson was admirably identified with the Temple-youth. Miss Vandenhoff's *Clematis* was excellent.

ST. JAMES'S THEATRE.—A mysterious announcement of "Mr. Bunn on the stage" paved the way, in the advertising columns of the newspapers, for the delivery on Tuesday evening, by the ex-actors of the two patent theatres, of "A Literary and Dramatic Monologue." It turned out to be a kind of lecture, with recitative illustrations, divided into two parts and accompanied by characteristic

scenery. "Mr. Bunn on the stage" simply appears as a gentleman in his library; and while he discourses of the origin of the English stage, of Shakespeare, of his commentators, of his actors, and of the places associated with his history,—corresponding scenery in the background reveals the exterior and interior of Shakespeare's birth-place, Anne Hathaway's cottage, the theatres "Blackfriars" and "Globe," Shakespeare's last residence at Stratford-on-Avon, and his monument in the adjacent church,—the latter both as it appeared after being whitewashed by Malone and in its polychrome original condition. In the second part of his lecture, Mr. Bunn treated of the history of the stage from the time of James the First to the present day:—dwelling much on the managements of Old Drury by Garrick, by Sheridan, by the Noble Committee of Taste, and by himself. These occupied a period of one hundred years,—commencing with 1747 and ending in 1847. In the course of the argument, Mr. Bunn allowed himself many diversions; giving imitations of the styles of Garrick, Kemble, Mrs. Siddons, and the elder Kean,—but carefully avoiding reference to living performers. In his various remarks, Mr. Bunn preferred the whip-syllabub style of composition; introducing jests and anecdotes—very few of which were new, and many of the old that were not good. The best part of his address was his various readings of certain Shakespearian speeches,—in which he contrived to exhibit no mean histrionic tact and ability. Not so commendable was the prevailing sentiment of his lecture; which went to the tune that, as his great predecessors in management had assisted in the degradation of the stage by the encouragement of spectacle and ballet, so he, in following the same course, had been only as bad as they,—and that, in fact, the fault was in the public who patronized the inferior kinds of entertainments. Yet, with remarkable inconsistency, Mr. Bunn condemned, on the score of taste, the recent legislative extension of the dramatic arena, which has enabled the highest works of human intelligence, when driven from one stage, to find refuge on another. With like inconsistency Mr. Bunn declared that we have at the present day "no authors, no actors, no public,"—yet, in the face of this alleged desolation, he felt himself warranted in hoping for all manner of future success to dramatic speculation under the special auspices of Queen Victoria. The hopes of those less personally interested in making out a case rest on the present state of theatrical development,—on the gradual purification of the minor stages, and, in consequence, of the public taste. The audience attracted by Mr. Bunn's announcement was limited in number; but the "Monologue" was spoken and acted with ease and tact. The lecture is, however, much more to be admired for its manner of delivery than for its substance.

HAYMARKET.—Mr. Jerrold's "Prisoner of War" has been revived at this theatre, with great effect. The part of *Captain Channel*, originally performed by Mr. Phelps, is now undertaken by Mr. Webster: that of his daughter being supported by Mrs. C. Kean. The parental sentiment in painful antagonism with professional duty is effectively expressed. Mr. and Mrs. Keeley perform their old characters of the two eccentric *Pati-Malls*:—*Polly* being as romantic and amusing as ever. Mr. Charles Kean commended to *Lieut. Firebrace*. Thus cast,—the performance must prove attractive.

OLYMPIC.—Mr. Lovell's play of "Love's Sacrifice" was given on Wednesday:—Mr. Davenport performing the guilty merchant, and Miss Fanny Vining his generous daughter. The *Lafont* of Mr. James Johnstone amounts, in our estimation, to a perfect representation of villanous smoothness. The performance was altogether effective, and deservedly successful.

A new after-piece, constructed with peculiar neatness, entitled "The Poet's Slave," and founded on an incident in the life of Camoens, has been also successful. The poet, venturing to return from political exile, is supported by his female slave; who, from pure affection for her master, collects money as a *Gilana*—in which character she attracts the attention of Don Sebastian, the king of Portugal. From him she wins the poet's pardon, in return for her own liberty bestowed. Her object so far attained,

she reveals her love for her master, which the magnanimous monarch respects.—Mrs. Seymour embodied the part of the heroine with much pleasing and careful acting: the poet himself being creditably impersonated by Mr. Conway. The character of a timorous innkeeper enabled Mr. Meadows to amuse the audience with his rich humour; and Mr. Belton in the monarch was respectable.

SURREY.—On Monday Mr. Chorley's play of "Old Love and New Fortune," having obtained the proper licence, was restored to the stage:—after which Mr. Fitzball's nautical drama of "The Red Rover" was revived. The expense of spectacle has been incurred to give this melo-drama new attraction. A moving panorama presents the scenery from the town of Newport, in the United States, to the final destination of the ship:—among other objects, the fort on Block Island, a sunset, and a storm on the Atlantic. This has been painted by Mr. John Leslie, the American artist, in a highly creditable manner. The piece was well performed, and won much applause.

MARYLEBONE.—Melo-drama continues in the ascendant here, under the management of Mr. E. Stirling,—who constantly occupies the stage with his own well-tried productions. The piece for the week has been "Aline, or the Rose of Killarney." The heroine was played by Mrs. Gordon with considerable pathos,—and the other characters were provided with adequate representatives.

MUSICAL AND DRAMATIC GOSSIP.—So many and melancholy have been the rumours assiduously circulated by "sympathizers" to the effect that Covent Garden Theatre would open no more for opera, great or small, that a considerable amount of "unsaying" will have now to be done, seeing that since our last the programme for the season has been officially put forth. By this it appears that the changes in the company are the following:—Madame Castellan will return, we apprehend in place of Madame Dorus-Gras, and Miss Hayes. Mdlle. Vera will, we presume, succeed to the occupation of Mdlle. Corbari. Herr Fomes and M. Zelger divide "the succession" of Signor Marini. Mdlle. d'Oskolski will share the *contralto* duty with Mdlle. de Meric. Signori Maralti and Tamberlik will be tried as *altri primi tenori*, in lieu of Signor Salvi. Let us add, that Madame Viardot will appear a couple of months earlier than last year; and that Signor Ronconi is announced, once again we are assured under conditions more favourable to his "practicability" than of any former seasons. Here, then, are ample materials for mounting any opera. The directors further state their intention of producing some five from among the following eight works:—"Il Franco Arciere," the "Der Freischütz" of Weber (we suppose with the recitatives of M. Berlioz) with which the season will commence on the 16th of March,—*La Juive*, and "Guido et Ginevra" by M. Halévy—the ever-promised "Iphigenia in Tauride" of Gluck—the "Fidelio" of Beethoven—the "Nuovo Mosè" of Rossini (an opera which we are longing to hear, since the reconstructions and improvements made by the *maestro* in the first "Mosè" are described as important and striking),—the "Parisina" of Donizetti and the "Bravo" of Mercadante. It would be superfluous for us once again to comment on the form and colour which the repertory of Italian opera is taking and must take, were there not facts which must be stated and re-stated ere audiences will advert to and ere managers will dare to act upon them. The determination partly to keep company with, partly to lead, the public taste, which the above programme sets forth, can hardly fail to produce a good issue, so far as art is concerned: the style of execution habitual at Covent Garden being taken into account. Something, however, must depend upon the intelligence to work, and the capacity to please, of the new artists.

Our contemporaries state that Mr. Sims Reeves has determined once again to appear at *Her Majesty's Theatre*.—The *Gazette Musicale* announces that Mdlle. Ida Bertrand (a *contralto*, if we are not mistaken, and one of good promise) has been also engaged by Mr. Lumley. The same journal, we observe, speaks very conditionally of the production in Italian of Auber's "Prodigal Son";

since, as we pointed out, that opera will appear in France only in April, and must be translated, arranged, studied, licensed and produced before May,—when M. Halévy's "Tempesta" is promised.

In these days of the ascendancy of chamber-music, every one will hear with great pleasure that M. Rousselot has secured the co-operation of Herr Ernst for the Beethoven Quartett Society; and that after its first meeting on the 15th of April the incomparable violinist will perform in no other Quartetts during the season.

A local journal tells us that some new compositions by M. Silas, of Amsterdam, which have come under the notice of the Philharmonic Society of Liverpool, have been so well esteemed as to lead to an engagement of the young artist to conduct a MS. Overture of his composition at a concert in Liverpool on the 9th of April,—at which he will perform a Pianoforte Concerto, also composed by himself. Further, an article from the *Handelsblad* is quoted, eulogizing M. Silas for his skill and fancy in improvisation. The last is very good news. Though during the reign of the wonder-players, that delicious art, which in the hands of Beethoven, Mozart, Clementi, Hummel, Moscheles, and Mendelssohn produced fruits so exquisite and special, bade fair to be lost,—we are old-fashioned enough to hold it essential to a first-class professor of a keyed instrument. M. Silas appears to have earned renown, too, as an organist,—having gained the first prize in the *Paris Conservatoire* for his performance on that instrument.—It is time that Holland—a country yielding much poetry to every one who has eyes for poetry of more orders than one [*vide Athen.* Nos. 1092-3] and rich in all manner of mechanical devices—should give to the world a modern musical composer.—The Liverpool Philharmonic Society appears to be looking about at home as well as abroad; since we are told that it is in treaty with Mr. Charles Horsley for the production of his *Oratorio*.

A circular of more than ordinary significance and interest has been laid before us. From this we learn that one of the most influential dissenting congregations in London,—that of the "Weigh House"—has admitted into its services the use of "chanting the words of Holy Scripture"—and further, in enforcement and recommendation of its own practices, is countenancing courses of lectures in which the question is set forth for the consideration of other dissenting ministers and their congregations. This is a sign of the times to be noted without reference to orthodoxy or heterodoxy,—without argument as to the finality of the service-music of this or the other epoch—but as an assurance that the culture of Art and the recognition of Beauty are more and more allowed their right place, and that becoming functions are more and more apportioned to them, among those very bodies who so long and loudly pronounced in ascetic condemnation of their existence. "The Poetry of Earth it ceaseth never;" and here is another proof of it, worth laying to heart and improving by all legislators whether lay or priestly.

Let us turn the medal for a moment,—being called upon to advert to the expulsion of Shakespearian readings and readers from Exeter Hall. So far as the issuers of the ostracism are concerned, here is an edict dreary enough;—as regards the stigmatized entertainment, the ban has been happily made of no consequence by the opening of St. Martin's Hall. It may serve to indicate not merely the growth of Babylon, but also the increase of intellectual recreation among the Babylonians, that both the large and the lesser room in Long Acre are already in great request.—Mr. Hullah's first Oratorio will be "Judas Maccabeus," which is announced for the 13th of March.

A course of musical lectures of some pretension, with vocal illustrations by the lecturer and Miss Messent, and with "pictorial illustrations exhibited by means of the prismatic dioptric lantern, is in progress of delivery by Mr. Grattan at the Marylebone Institution. He has already dealt with the Egyptians and the Hebrews.—We may probably take an opportunity of noticing these lectures.

Madame Sontag achieved a brilliant success on Tuesday week at Mr. Lumley's first concert at the *Conservatoire*. Her singing of the *Poleaca* from "Linda" and of the *arpeggiato* variation to Rode's air excited the usual *furor*. The Parisian journals

dwell with great pride upon the signally aristocratic composition of her audience,—*"crime de la crème;"* also upon the rapturous applause which greeted the coroneted book from which she sings. This is droll in our republican days; and is a manner of compliment which, we should think, must be more humiliating than gratifying to one who was an *artiste* before she was an ambassador,—and who by returning to her old calling proves it to be worthier, and in some way nobler, than her new one. Mdlle. Parodi is announced as about to sing in Paris at one of these concerts.—On Tuesday week the new Philharmonic Society directed by M. Berlioz gave its first concert, with a cosmopolite selection of grand music: comprising two parts of the conductor's own *'Faust,'*—*'La Bénédiction des Poignards'* of Meyerbeer (which we are straight-laced enough to think ineligible as concert-music, in spite of having recently heard it excellently given at the *Conservatoire*),—some fragments from Gluck's operas—one of Beethoven's *'Leonora'* overtures,—instrumental *solos* by Herr Joachim and M. Demunck,—and singing by Madame Viardot and Mdlle. Dobré and MM. Roger and Levasseur. It is impossible but that good must come from such an establishment as this; though it may take some time to accustom that strange world, the public of Paris, to the merits of an undertaking so meritorious.

We are glad to hear that at last Mr. Jerrold's new comedy may be shortly expected at the Haymarket.—By the wording of Mr. Macready's recent farewell address at Liverpool, we imagine (and pleasant it is so to do) that his retirement from acting may be followed, as in the case of the Kembles and others, by his appearing as a reader of Shakspeare.

The Berlin correspondence states that a new theatre of vast dimensions and great magnificence has just been completed in that capital. Its title is the Theatre of Frederick William, and it is to be exclusively appropriated to grand spectacle. It will be inaugurated at Easter by the representation of Schiller's tragedy of *'Joan of Arc.'*

MISCELLANEA

Sale of Curious Books.—A large and valuable portion of the library of "an eminent collector"—understood to be that of M. Libri—passed under the hammer of Messrs. Pattick & Simpson during the present week. The highest price was given for a beautiful copy uncut of *'Historia Sancti Johannis Evangeliste ejusque visiones Apocalypice,'* printed from wooden blocks, before the invention of moveable types, circa 1440. It consists of forty-eight leaves, two of which are supplied in fac-simile. The last leaf, which is genuine in this copy, is in fac-simile in that in the British Museum. The price was 40*l.*—36*l.* 1*5s.* was given for the first edition of *'Ciceronis (M. Tullii) Officia Paradoxa et Versus XII. sapientum,'* printed on vellum, large copy, in old red morocco. Joannes Fust Moguntinus, Civis Petri Manu pueri mei feliciter effeci mcccclxv. A copy recently produced 300*l.* in a public sale; but this was owing to the circumstance that two collectors had each given unlimited commissions.—*'Orloge de Sapience,'* black letter, blue morocco, with linings, bound by R. Payne, folio, Paris, Verard, 1493, brought 33*l.* This copy consists of 163 leaves, being three more than in any copy known. Like two of the three copies upon vellum belonging to the National Library of Paris, the present copy, instead of the rubrics, has very beautiful illuminations.—The first edition of *'Lactantius Firmianus Opera,'* in ancient binding, with clasps, folio, in Monasterio Sublacensi, 1465, sold for 32*l.*—The German edition of the celebrated letter of Columbus on the Discovery of America, a tract of eight leaves, and exceedingly rare. *'Eyn schön lesen von etlichen inszlen die do in Kurtzen zyten funden synd durch de König von hispania,'* quarto, Strasburgh, Bart. Küster, 1497, brought 25*l.*—*'Libro del Antichristo,'* Epistolae de Rabi Samuel, Caragoça, 1496, printed in double columns, black letter, full of woodcuts,—a book book in German and unknown to bibliographers, sold for 12*l.* 5*s.*—The only copy known of *'Sursé de Pistoye.' La controverse de noblesse plaidoyer entre Publius Cornelius Scipion d'une part, et Cayus Flaminius de l'autre part.* Cy commence ung debat entre trois chevaleureux princes, folio, (sine loco et anno), printed at Bruges by Colard Mansion,

circa 1475, in the large and singular types of this celebrated printer, brought 12*l.* 5*s.*—An edition of the *'Danse Macabre,'* in folio and quite unknown to collectors, sold for 11*l.* 15*s.* The title was *'Cy finit la Dase macabre . . . nouvellement ainsi composée et imprimée par Guyot Marchant demourant à Paris au grât hostel du Collège de Navarre au Champ Gaillard l'an de grace mil quatre cens quatre vingt et unze, le X jour de Avril.'* Every page, with the exception of the last two, contains one large woodcut, with some Latin sentences, followed by a piece of French poetry in double columns. In the last two pages there are no woodcuts, and the text is not in double columns. With the exception of the first, the woodcuts contain only the forms of men, without any women.—*'Regiment et ordenades da fazenda,'* black letter, folio, Lisboa, Germ. Gatharde, 1548, brought 11*l.* This rare work is followed by twenty-six tracts or bills to be stuck up in the streets of Lisbon, all printed about 1550. The greater part of these bills relate to trade, and some concern the trade of the Portuguese colonies, the exportation to Brazil, &c.—*'Generalis Inquisitio,'* folio, Neapoli, 1488, written in the Neapolitan dialect and quite unknown to bibliographers, realized 10*l.*—A beautiful copy of Pulci's *'Morgante Maggiore,'* quarto, Vinegia, di Sabio, 1532, sold for 5*l.* 12*s.* 6*d.*—and a copy of the rare old romance of *'Fierabras,'* black letter with woodcuts, quarto, Lyon, P. Mareschal, 1497, for 8*l.* 8*s.*

Christchurch, Oxford.—In the article on University Reform in your last number [*ante*, p. 181] you state that at Christchurch the dean, canons, and students divide among them 23,000*l.* a-year. Last year readers should suppose that an equal division is made, I beg to state that the present value of an undergraduate studentship is 5*l.* annually, with rooms and dinner in hall. The studentships have lately been reduced 25 per cent.,—viz. to the low price of corn. The allowances made for dinner, &c. have not been increased with the value of money.

The New Houses of Commons.—The new chamber for the Commons is now so far completed that it will, according to present intentions, be used for the day sittings of the House on Wednesdays after Easter. The unfinished condition of the gas and light apparatus renders it necessary to retain the existing arrangement for the evening sittings during the present session.—*Daily News.*

Conveyance of Parcels between the Continent and England.—Many of our readers may not be aware that, up to within a very short time, in the mail packets from Ostend, although they occasionally took a parcel, the commanders did not consider it as any part of their duty to take charge of parcels. They are now instructed to do so; but on the express understanding that (delays of the Customs only excepted) the parcels conveyed by the packets for this agency are to accompany the mail throughout the journey both on sea and land. Thus, a parcel leaving Brussels in the evening is delivered in London about noon the following day. This is accomplished by having active agents at every point to receive and forward the same without delay; for doing which, every facility is given by the Customs on both sides of the Channel.—No one will appreciate more the advantages of this service than our countrymen residing on the Continent; with whom the hitherto extravagant charges on small parcels, and the delay and uncertainty attendant on their arrival at their destination have operated as a prohibition. They can now calculate the time and the cost; which latter we think is extremely moderate.—the rates including every charge, except Customs duties, if any.—*Brussels Herald.*

The Pictures in Holyrood.—The Scotsman states that the whole of the paintings in Holyrood (now in a dirty and dilapidated state) are about to undergo, by order of the Commissioners of Woods and Forests, a thorough cleaning and repair. A portion of them have been already overhauled and restored to their places. The name of the painter De Witt has, in the course of cleaning, been found on several of the largest pictures.

Errata.—P. 185, col. 3, l. 80. The name of the German artist elected some weeks since as an Associate by the Senior Society of Painters in Water Colours is, we are informed, not "Karl Haghe," but Carl Haag.—P. 209, col. 2. By an omission in the manuscript furnished to us of Miss Fanny Corboux's paper "On the Connexion of the ancient Egyptian and Hebrew Calendars in the Dates of the first Passover," read at the Syro-Egyptian Society, a whole line is omitted after the word "days" in line 60. The passage should run:—Hence the Egyptian days of the month were transferred to the corresponding days of the lunar style, &c

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* Sold in Mr. Constable's sale for 15s. 15s.

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* Gibbon, in his History, has introduced a large description on the origin and singular fortunes of the noble family of Courtenay. The above work contains the appeal of the Messieurs Courtenay to the king, the history of the family, the separate opinions of the lawyers, some of which are extremely rare, and indeed every leaf which is necessary to make the work complete.

Varthema (Ludovici de) Itinerarium Æthiopiarum, Ægypti, utriusque Arabiarum, Persidis, Sirm, ac Indiarum extra Gangem, interpretæ Archangelo Madrigano, folio, fine copy, morocco elegant, very rare, 7s. 7s. 1582

* Ce voyage est singulièrement recherché à cause du son anecdotique, on y trouve en effet les monuments moines depuis par le temps et la barbarie des Musulmans. The Colocis copy sold for 18s.

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* Alcala y Cordova, 1565-6

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* This edition of the romance of Arthur of Little Britain is an excessive rarity. The Duke of Roxburgh's, which was very imperfect, and was erroneously attributed to Colville, is the only other copy I can trace as having occurred for sale.

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